Digitized by the Internet Archive
in 2012 with funding from
internet archive

http://archive.org/details/architecturaldig56octlosa

For Reference
Do Not Take
From the Library

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

Penal Code of California
1915, Section 623

ctober

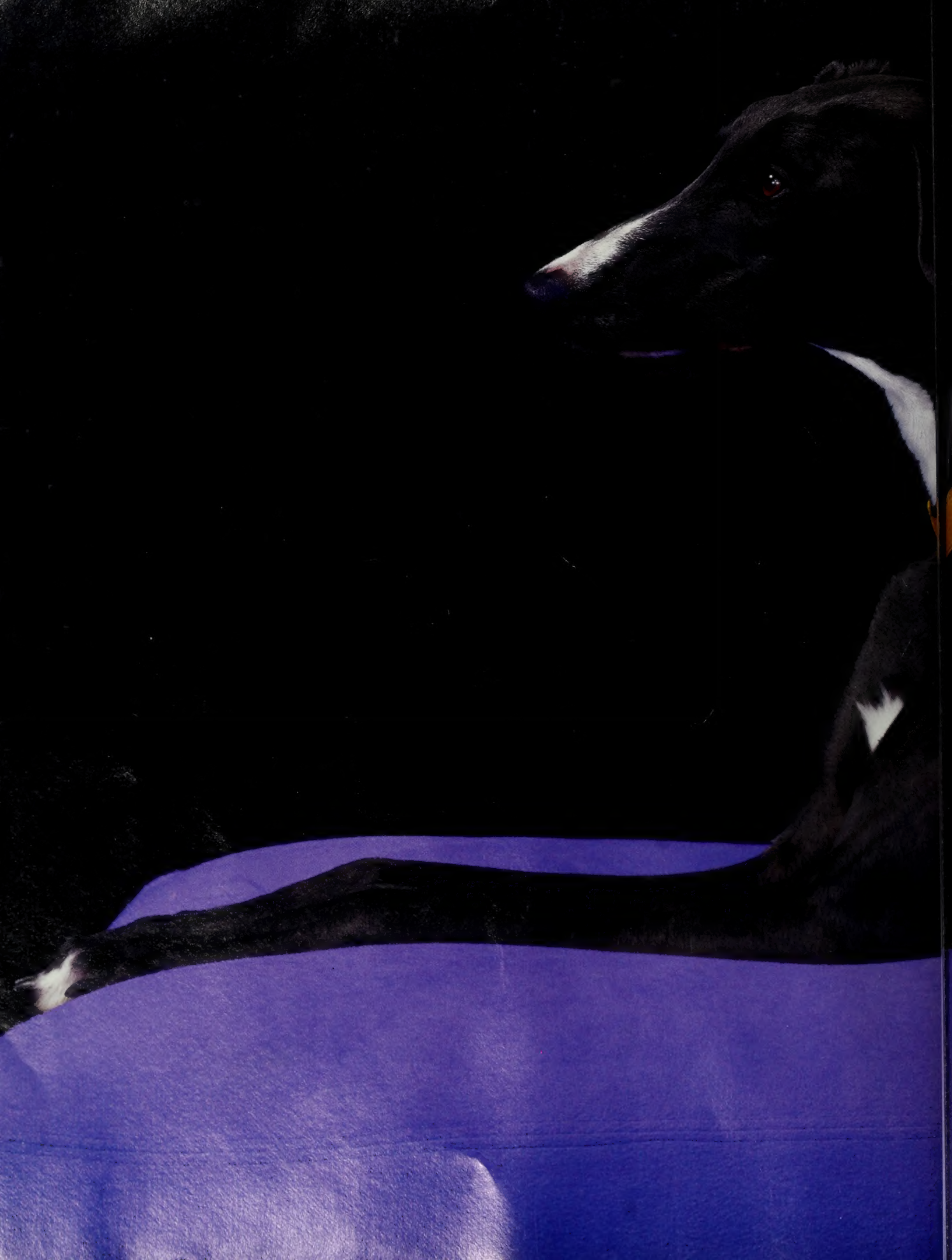
ARCHITECTURAL DIGEST

INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

OCTOBER

3 9042 04881554 9

BURLINGAME
SEP 10 1999
LIBRARY



RALPH LAUREN

WHITE LABEL HOME COLLECTION

NEW YORK CHICAGO MANHASSET SAN FRANCISCO BEVERLY HILLS

MIKIMOTO®

The sensation of South Sea Pearls from Australia

SHREVE & CO.

SAN FRANCISCO'S JEWELER SINCE 1852

POST & GRANT, SAN FRANCISCO (415) 421-2600
STANFORD SHOPPING CENTER, PALO ALTO (650) 327-2211
(800) 5-SHREVE

http://www.shreve.com/

Cuvée Dom Pérignon

Champagne © 1994 Schieffelin & Somerset Co. NEW YORK, N.Y.

PHOTOGRAPHY: D. VIEVEEN
DESIGN: ARMANDO URIOSTEGUI
Salamandre
Through designers and architects. For showroom locations 1.800.932.4361
979 Third Avenue, New York NY 10022

DAVID YURMAN

The Silver Ice Collection™

Diamonds in 18k Gold and Sterling Silver

SAKS FIFTH AVENUE

© David Yurman 1999

ARCHITECTURAL DIGEST

OCTOBER 1999

COVER: Candice Bergen in the living room of her Los Angeles house. Interior architecture by William Murray. Interior design by Linda Marder. Portrait by Jim McHugh. See page 232.

ABOVE RIGHT: A guest room in Blakes Amsterdam. Interior design by Anouska Hempel. Photography by Durston Saylor. See page 256.

FEATURES

214 ENGLISH TAILORING FOR PARK AVENUE
Tropical Warmth and a Classical Sensibility Transform a Manhattan Apartment
Interior Design by Mario Buatta
Text by Annette Tapert
Photography by Scott Frances

224 A BAHAMIAN BREEZE
Fresh Approach to Island Living in a Lyford Cay Residence
Architecture by Shope Reno Wharton
Interior Design by Barbara Barry, ASID
Text by Michael Frank
Photography by Scott Frances

232 ARCHITECTURAL DIGEST VISITS: CANDICE BERGEN
[illegible] for the Actress's Spanish-Style Residence in Los Angeles
Interior Architecture by William Murray
Interior Design by Linda Marder
Landscape Design by Richard Hayden
Text by Susan Chevrier
Photography by Robert Reck

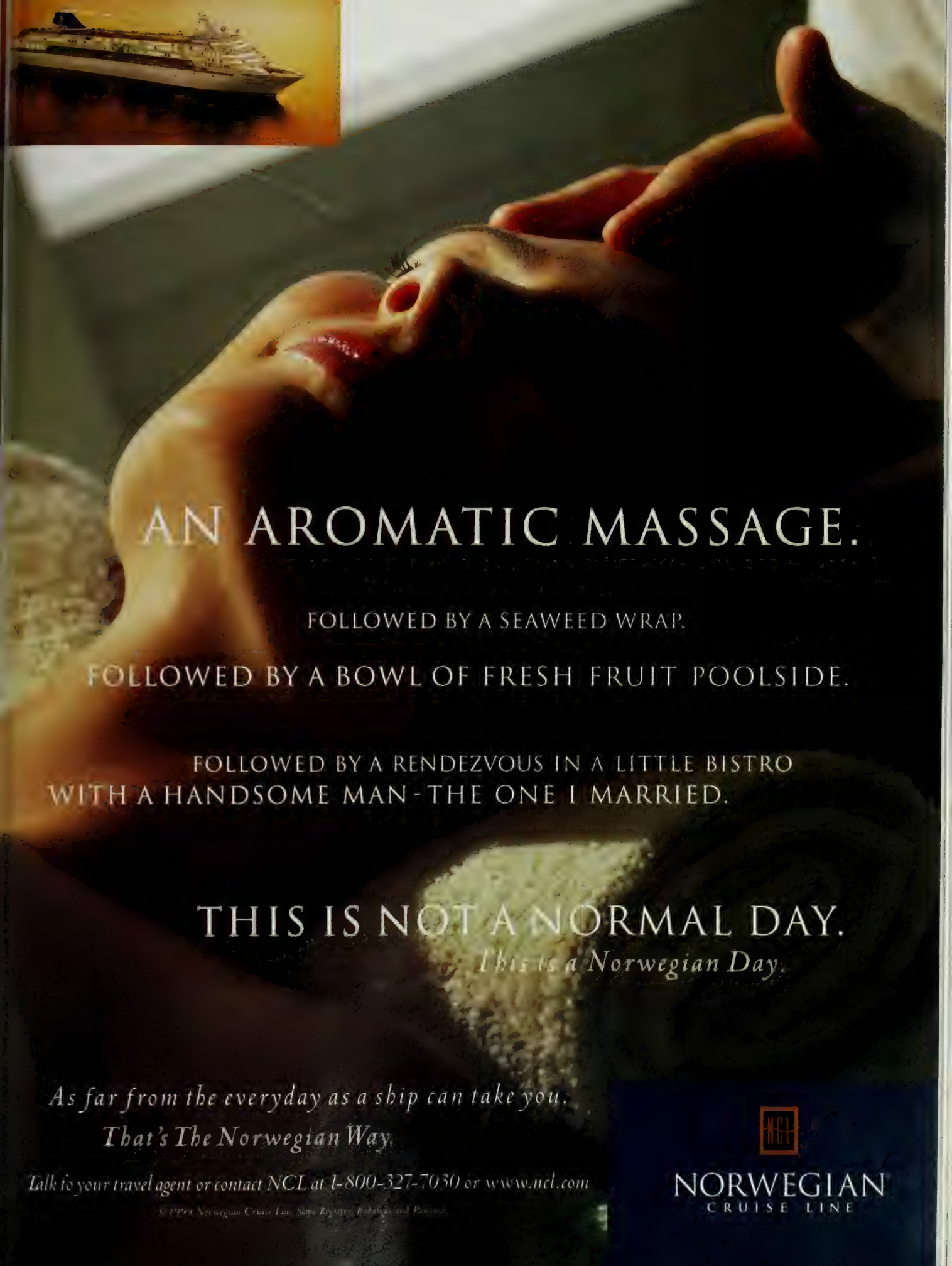
242 STONE BEAUTY IN CONNECTICUT
Streamlining a Greenwich House for a Contemporary Couple
Interior Design by Bray-Schaible
Text by Judith Thurman
Photography by Scott Frances

250 HAUTE HIDEAWAY
The Rustic French Cottage of Dior's Patrick Lavoix
Text by Patricia McColl
Photography by Erica Lennard

256 HOTELS: BLAKES AMSTERDAM
Anouska Hempel's Inventive Dutch Retreat
Interior Design by Anouska Hempel
Text by Elizabeth Lambert
Photography by Durston Saylor

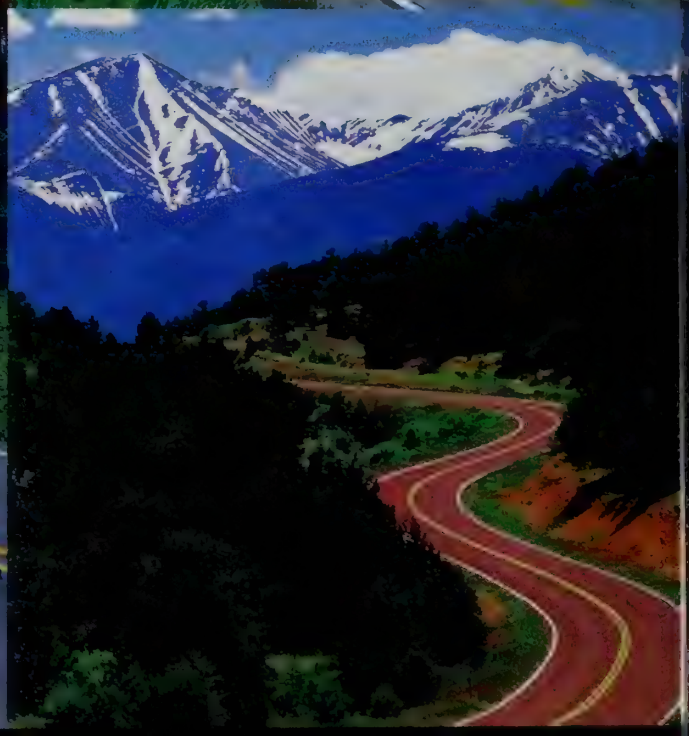
264 ON LONG ISLAND SOUND
Rejuvenating a Circa 1930 Waterfront House in Connecticut
Architecture by Kenneth Dowd, AIA, and Kevin Bertolini, AIA
Interior Design by Cullman & Kravis
Text by Steven M. L. Aronson
Photography by Durston Saylor

continued on page 12


AN AROMATIC MASSAGE.
FOLLOWED BY A SEAWEED WRAP.
FOLLOWED BY A BOWL OF FRESH FRUIT POOLSIDE.
FOLLOWED BY A RENDEZVOUS IN A LITTLE BISTRO
WITH A HANDSOME MAN - THE ONE I MARRIED.
THIS IS NOT A NORMAL DAY.
This is a Norwegian Day.
As far from the everyday as a ship can take you.
That's The Norwegian Way.
Talk to your travel agent or contact NCL at 1-800-327-7030 or www.ncl.com
NCL
NORWEGIAN
CRUISE LINE

Go where other 4x4s fear to tread.

The road. To most 4x4s, it's a demo asphalt, sending them shuddering swaying at every turn. But no sissy S-curve is going to make this Merc ML 430 cringe. With 4-wheel indepen suspension, rack-and-pinion steering,



heel Electronic Stability Program, there

n't many hairpins out there

4x4 can't straighten. As for

ightaways, the new 268 hp

engine will put those asphalt hell-

nds back where they belong, squarely

under 17-inch wheels. What does this M-Class

fear? Nothing. Except maybe

some lumbering SUV that

won't get out of its way. For

more information, call 1-800-FOR-MERCEDES

or visit us at www.MBUSA.com. **The ML 430**

Mercedes-Benz

COURTESY ENFYS MCMURRAY

St. Donat's, William Randolph Hearst's castle in Wales. See page 164.

272 ARCHITECTURE: VIEW FROM LOS ANGELES
Putting a New Face on Southern California Modernism
Architecture by Michael Maltzan, AIA
Text by Paul Goldberger
Photography by Richard Barnes and Erhard Pfeiffer

278 A MEXICAN HACIENDA
Colonial Themes Celebrated near Puerto Vallarta
Architecture by Juan M. Munguía
Interior Design by Craig Wright
Text by Michael Webb
Photography by David O. Marlow

286 SUMMER CAMP IN MAINE
Updating a Turn-of-the-Century Lakeside Family Compound
Architecture by Stephen Blatt, AIA
Text by Mildred F. Schmertz
Photography by Brian Vanden Brink

294 IRIS CANTOR IN BEL-AIR
French Art and Decoration in Her California Château
Architecture by Michael C. F. Chan, AIA
Interior Design by Bebe Winkler
Text by Hunter Drohojowska-Philp
Photography by Mary E. Nichols

DEPARTMENTS

24 LETTERS

28 CONTRIBUTORS

32 AD AT LARGE
Inside the Design World

58 AD SHOPPING: D[illegible] DISCOVERIES
Carleton Varney [illegible] Irish Capital
Text by Jeffrey Sm[illegible]
Photography by Ge[illegible]

78 GUEST SPEAKER: SUZA[illegible] LESSARD
Heirloom

86 PORTRAIT: MARCELLO MASTROIANNI IN PARIS
The Late Actor's Private Refuge on the Left Bank
Text by Michael Peppiatt
Photography by Erica Lennard

100 AD TRAVELS: MALTESE MEMORIES
Touring the Centuries-Old Casa Rocca Piccola
Text by Roland Flamini
Photography by Robert Reck

114 ARCHITECTURE: SAN FRANCISCO URBANISM
Daniel Solomon Designs His Own Town House
Text by Paul Goldberger
Photography by Robert Reck

126 ART NOTEBOOK: THE CHARLES DE BEISTEGUI AUCTION
Attending Sotheby's Epochal Event in France
Text by Elizabeth Lambert
Photography by Jean-Luce Huré

152 AD ELECTRONICA: SATELLITE RADIO IS ON THE HORIZON
An Entirely New Way of Tuning In
By Nicholas von Hoffman

164 HISTORIC HOUSES: HEARST'S OTHER CASTLE
The Publishing Magnate's Medieval Manor in Wales
By Cari Beauchamp

192 GARDENS: LA FERME ST. JEAN IN GRASSE
Cultivating a Traditional Provençal Landscape
Text by Nicholas Shrady
Photography by Daniel H. Minassian

201 AD ESTATES: EXTRAORDINARY PROPERTIES ON THE MARKET
Big Sur, Tuscany, Virginia, Gascony, London…

312 TO THE TRADE
Design World Sources

318 AD DIRECTORY
A Listing of the Designers, Architects and Hotels Featured in This Issue

OCTOBER 1999

Volume 56, Number 10
Architectural Digest,
6300 Wilshire Boulevard,
Los Angeles, CA 90048,
is published monthly by
The Condé Nast Publications Inc.,
4 Times Square,
New York, NY 10036.
For subscription inquiries and change of address, please write to
Architectural Digest,
P.O. Box 59061, Boulder, CO 80322,
or call 800/365-8032, or e-mail
subscriptions@archdigest.com.

POSTMASTER:
Send address changes to
Architectural Digest,
P.O. Box 59061,
Boulder, CO 80328-9061.
Printed in the
United States of America.

TO FIND CONDÉ NAST MAGAZINES ON THE WORLD WIDE WEB, VISIT
www.condenet.com
TO FIND ARCHITECTURAL DIGEST, VISIT
www.archdigest.com

TIFFANY & CO.

THE HEART HAS DESIGNS. From our newest collection, "Garland" necklace with diamonds set in platinum, $13,500. Earrings, $1,500. Necklace in eighteen karat gold, $13,250. Earrings, $1,350.

For store locations or inquiries call 800.526.0649

The naturally dyed carpets of

WOVEN LEGENDS® & BLACK MOUNTAIN LOOMS®

Smart People Fish Here. The Wise Buy.

ALEXANDRIA, VA • 703. 548. 0909
ALAN MARSCHKE'S ORIENTAL RUG GALLERY

BERKELEY, CA • 510. 526. 1087
EMMETT EILAND RUGS

BOSTON, MA • 617. 262. 1529
DECOR INTERNATIONAL

BRATTLEBORO, VT • 802. 257. 0471
A CANDLE IN THE NIGHT

CHARLOTTE, NC • 704. 375. 5101
GABRIEL, MENEFEE & ASSOC.

CHADDS FORD, PA • 610. 388. 6150
HOLLY PETERS ORIENTAL RUGS

CLEVELAND, OH • 440. 333. 2320
MCDHURRIES

[illegible] • 303. 320. 6363
SHAVER-RAMSEY

[illegible] • 860. 522. 6368
[illegible]MINGTON ORIENTAL [illegible]

[illegible] AREA • 91[illegible] 362. 2006
M[illegible] ORIENTAL RUGS

LEW[illegible] 5. 9647
JOSEPH [illegible] LTD.

MORRISTOWN, NJ • 973. 425. 2800
RUG & KILIM

NEW YORK, NY • 212. 674. 1144
ABC CARPET & HOME

PHILADELPHIA, PA • 215. 849. 8030
MATERIAL CULTURE

PITTSBURGH, PA • 412. 422. 0300
O'BANNON ORIENTAL CARPETS

ROCHESTER, NY • 716. 325. 3110
THOS. R. PADDOCK ORIENTAL RUG EXCHANGE

SAN FRANCISCO AREA, CA • 800. 707. 7847
ALEXANDER'S DECORATIVE RUGS

SANTA MONICA, CA • 310. 451. 9008
DON BLATCHFORD CARPETS & ART

SCOTTSDALE, AZ • 602. 941. 2995
DAVID E. ADLER, INC.

SEATTLE, WA • 800. 624. 6273
PANDE CAMERON

WASHINGTON, DC • 202. 328. 8440
TROCADERO TEXTILE ART

WILLIAMSVILLE, NY • 716. 634. 2727
KNOT BY KNOT

Featured: Woven Legends Rubia "Fish" ca[illegible], wo[illegible]n by Birgul Erez and Hatice Geveli in Hamzalar village, Turkey. Various sizes and interpretations.

WON'T ADVERSITY

BE SURPRISED

TO FIND YOU'VE

CHANGED THE LOCKS.

When accident and theft come calling, they deserve the rudest of receptions. That's why Fireman's Fund offers the solid protection of Prestige® Homeowners policies. So you can leave loss on the outside looking in.

LICENSE TO GET ON WITH IT.℠

Fireman's Fund®

A company of the Allianz Group

www.the-fund.com ©1998 Fireman's Fund Insurance Co., Novato, CA

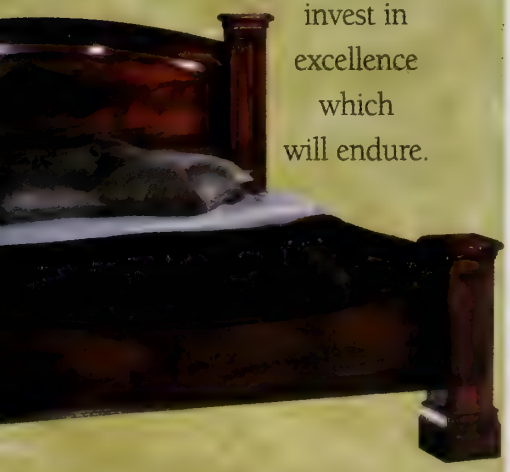
MICHAEL CRAIG

The Deerfoot Chair™

Our New American Originals are made under the watchful eye and the steady hand of perfectionists.

We proudly fashion, in limited quantities, unique furnishings of the highest quality.

To those who appreciate the best, to those who can accept no less, we offer the opportunity to invest in excellence which will endure.



The Railroad Baron's Bed®*

M. CRAIG & COMPANY
CABINETMAKERS

807 GERVAIS STREET • COLUMBIA, S C 29201
803-254-5994
www.mcraig.com

Available through your interior designer or

Our comprehensive portfolio is available for $1 can be credited at time of purchase

RAILROAD BARON'S BED® and THE DEERFOOT CHAIR™ and features of both are registered trademarks of M. Craig Company

ARCHITECTURAL DIGEST

EDITOR-IN-CHIEF: **Paige Rense**

EXECUTIVE EDITOR: **Michael Wollaeger**
MANAGING EDITOR: **Margaret Dunne**
ART DIRECTOR: **Jeffrey Nemeroff**
PHOTOGRAPHER DIRECTOR: **James G. Huntington**
SENIOR EDITORS: **Marina Isola, Mary Ore, Gayle Moss Rosenberg, Jeffrey Turrentine**
RESEARCH DIRECTOR: **Alice Canning Noble**
COPY EDITOR: **Linda Goldstein**
EUROPEAN EDITOR: **Alexandra d'Arnoux**
ART AND ANTIQUES EDITOR: **John A. Cuadrado**
ASSOCIATE ART DIRECTOR: **Brett D. Hodges**
ASSOCIATE EDITORS:
Kimberly De Roever, Tamar Mahshigian
ART ASSOCIATE: **John T. O'Brien**
RESEARCH ASSOCIATES: **Stefanie Hamlyn, Madeleine B. Kerr**
ASSOCIATE COPY EDITOR: **Laurie Perry**
ASSISTANT EDITORS: **Linda Bowles, Jeanne Fay, Danita Wright**
ART PRODUCTION ASSISTANT: **Isaac Norton**
EXECUTIVE ASSISTANT TO THE EDITOR-IN-CHIEF: **Beverly Montgomery**
EDITORIAL ASSISTANTS:
Caren Cordia, Cecilie Hubert, Julianne F. Knox, Vanessa Kogevinas
CONTRIBUTING WRITERS:
**Susan Mary Alsop, Steven M. L. Aronson, Susan Cheever, Nancy Collins
Michael Frank, Paul Goldberger, Elizabeth Lambert** (LONDON), **Carol Lutfy
Patricia McColl, Aileen Mehle, Susan Sheehan, Annette Tapert
Judith Thurman, Nicholas von Hoffman, William Weaver**
CONTRIBUTING EDITOR: **Jeffrey Simpson**
CONTRIBUTING PHOTOGRAPHERS:
**Jaime Ardiles-Arce, Steven Brooke, Billy Cunningham
Marina Faust, Feliciano, Dan Forer, Scott Frances, David O. Marlow
Mary E. Nichols, Erhard Pfeiffer, Robert Reck, Durston Saylor, Tony Soluri**
ART AND ANTIQUES LIAISON:
Serena Barrow (LONDON)

ARCHITECTURAL DIGEST is published by The Condé Nast Publications Inc.,
6300 Wilshire Boulevard, Suite 1100, Los Angeles, California 90048.
HEADQUARTERS: Condé Nast Building
4 Times Square, New York, New York 10036

CHAIRMAN: **S. I. Newhouse, Jr.**
DEPUTY CHAIRMAN/EDITORIAL: **Alexander Liberman**

PRESIDENT AND CEO: **STEVEN T. FLORIO**

EXECUTIVE VICE-PRESIDENTS: **Charles H. Townsend, Catherine Viscardi Johnston**
EXECUTIVE VICE-PRESIDENT/CHIEF FINANCIAL OFFICER: **Eric C. Anderson**
SENIOR VICE-PRESIDENT/CONSUMER MARKETING: **Peter A. Armour**
SENIOR VICE-PRESIDENT/MANUFACTURING AND DISTRIBUTION: **Kevin G. Hickey**
SENIOR VICE-PRESIDENT/MARKET RESEARCH: **Stephen Blacker**
SENIOR VICE-PRESIDENT/HUMAN RESOURCES: **Jill Bright**
SENIOR VICE-PRESIDENT/CORPORATE COMMUNICATIONS: **Maurie Perl**

VICE-PRESIDENT/SYSTEMS AND TECHNOLOGY: **Owen B. Weekley** VICE-PRESIDENT/EDITORIAL BUSINESS MANAGER: **Linda Rice** VICE-PRESIDENT/PLANNING AND DEVELOPMENT: **Primalia Chang** VICE-PRESIDENT/MARKETING AND DATABASE: **Stephen M. Jacoby** VICE-PRESIDENT/CORPORATE CREATIVE DIRECTOR: **Gary Van Dis** VICE-PRESIDENT/CORPORATE SALES: **Susan Blank** VICE-PRESIDENT/CORPORATE SALES AND MARKETING, DETROIT: **Peggy Daitch** VICE-PRESIDENT/CREATIVE MARKETING: **Cara Deoul Perl** VICE-PRESIDENT/ADVERTISING BUSINESS MANAGER: **Robert A. Silverstone** TREASURER: **David B. Chemidlin**

DIRECTOR OF ADVERTISING PRODUCTION: **Philip V. Lentini**
PRESIDENT/ASIA-PACIFIC: **Didier Guérin**

EDITORIAL DIRECTOR: **JAMES TRUMAN**

OSBORNE & LITTLE
SICILIA
AVAILABLE THROUGH INTERIOR DESIGNERS AND ARCHITECTS
HEAD OFFICE: 90 COMMERCE ROAD, STAMFORD, CONNECTICUT 06902
TEL: (203) 359 1500 FAX: (203) 353 0854

MADE IN ENGLAND

Christians®

LONDON · PARIS · NEW YORK

British Showrooms

LONDON: Christians of Knightsbridge 0207 5819200
CHESHIRE: The Original Christians Shop 01270 626869
SCOTLAND: Christians of Edinburgh 0131 5572529
HAMPSHIRE: Christians of Petersfield 01730 262314
ESSEX: Christians of Brentwood 01277 223016
SUSSEX: Christians of Handcross 01444 401277
SCOTLAND: Christians of Aberdeen 01224 638222
CO. DURHAM: Christians of Darlington 01325 333795
LANCASHIRE: Christians of Leigh 01942 601003
LEICESTERSHIRE: Christians of Leicester 01162 702713
KENT: Christians of Hayes 0208 4625638
BIRMINGHAM: Christians of Sutton Coldfield 0121 3520343
YORKSHIRE: Christians of Beverley 01482 867856
ESSEX: Christians of Coggeshall 01376 563022
MIDDLESEX: Christians of Uxbridge 01895 468888
CHANNEL ISLANDS: Christians of Jersey 01534 46506
HERTFORDSHIRE: Christians of St. Albans 01727 847631
KENT: Christians of Tunbridge Wells 01892 619550
CHRISTIANS OF NORTHERN IRELAND Autumn 1999

American Showrooms

NEW YORK: Christians on Madison Avenue (212) 570 6371
NEW YORK: Christians at The Architects and Designers Building (212) 308 3732
NEW YORK: Christians of Long Island (516) 365 2885
CONNECTICUT: Christians of Greenwich (203) 629 9417
FLORIDA: Christians at the Design Center Of The Americas (954) 926 5887
FLORIDA: Christians of Palm Beach (561) 691 9454
SOUTH CAROLINA: Christians of The Carolinas (803) 779 0061
CALIFORNIA: Christians of Beverly Hills (310) 854 3862
CALIFORNIA: Christians of Los Angeles (949) 717 7699
CALIFORNIA: Christians of San Francisco Autumn 1999
NEVADA: Christians of Las Vegas Autumn 1999
ARIZONA: Christians of Scottsdale (800) 243 8828
DISTRICT OF COLUMBIA: Christians of Washington D.C. (202) 314 5700
ILLINOIS: Christians of Chicago Autumn 1999

Worldwide Showrooms

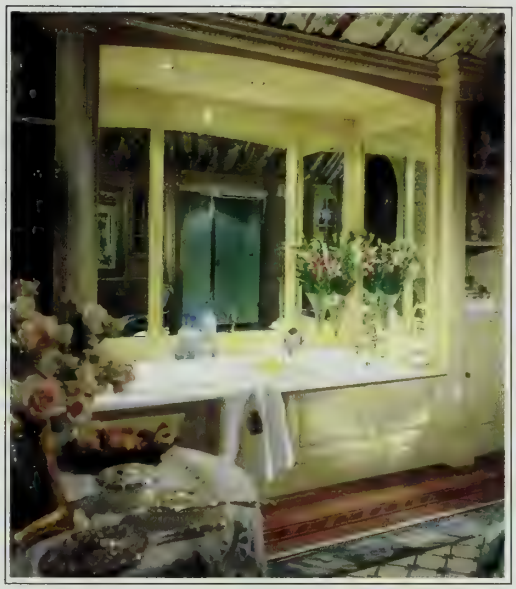
FRANCE: Christians of Paris 01 4548 5757
CHRISTIANS OF BELGIUM 03 226 7145
CHRISTIANS OF HOLLAND 0413 261 525
GREECE: Christians of Athens 01 802 0557
RUSSIA: Christians of Moscow Autumn 1999
CHRISTIANS OF IRELAND 1 800 200 758

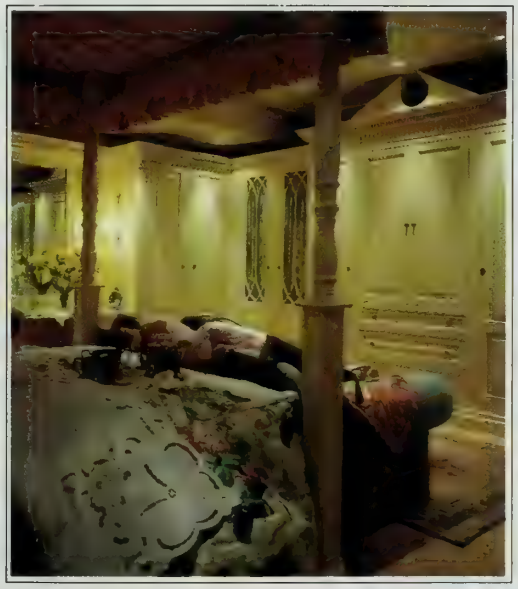
Trade Enquiries

BRITAIN: Christians will grant a further 3 franchises
Telephone Martin Warbrick in London: 01727 841128

AMERICA: Christians will grant a further 6 franchises
Telephone Robert Hughes in New York: (212) 570 9026

WORLDWIDE: Christians will grant 1 franchise for each country
Telephone Martin Warbrick in London: +44 1727 841 128





Life

Should Have

Its Little

Simplicities.

In today's complex world, simple elegance provides a refreshing balance. That's why you may find a custom-made, hand-dyed, hand-woven Elizabeth Eakins wool rug to be a necessity.

ELIZABETH EAKINS INC

To reques
212

21 East 65th Street, N
To the t

AD® ARCHITECTURAL DIGEST®

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

VOLUME FIFTY-SIX/NUMBER TEN

PUBLISHER: **Peter King Hunsinger**

ASSOCIATE PUBLISHER: **R. Jeffrey Petersen**

EXECUTIVE DIRECTOR, MARKETING AND CREATIVE SERVICES: **Randi MacColl** ADVERTISING DIRECTOR: **Jim Taylor**
MARKETING DIRECTOR: **Allison Zane** PROMOTION DIRECTOR: **Eric Barsness**
BUSINESS MANAGER: **Nancy E. Pelzer**

HOME FURNISHINGS DIRECTOR: **Katherine Scully**
DIRECTOR OF INTERNATIONAL TRAVEL: **Sara Davis Greenwood** ART & ANTIQUES DIRECTOR: **Terry A. Crowe**
SALES DEVELOPMENT MANAGER: **Michael Wolfe** BEAUTY/FASHION MANAGER: **Beth McClain**
JEWELRY/TABLETOP MANAGER: **Pat McGirl** MID-ATLANTIC MANAGERS: **Lisa M. Davis, Doreen Shelley**
PROMOTION ART DIRECTOR: **Johanna Savad** SPECIAL PROJECTS DIRECTOR: **Amy Bermant Adler**
PROMOTION PROJECTS MANAGER: **Karla Moriarty**
PROMOTION MANAGER: **Susan Lobel** MERCHANDISING MANAGER: **Elizabeth Mahoney**
MARKETING MANAGER: **Lisa Smith**
ASSOCIATE MARKETING MANAGER: **Nime LaFauci** PROMOTION ASSISTANT: **Susu Gilson**
ADVERTISING ASSISTANTS: **Joanne Craft, Alison Friedman**
Winnie Hartpence, Patricia Herberich, Kate Prezelski
ASSISTANT TO THE PUBLISHER: **Elizabeth Hill**

WESTERN REGIONAL MANAGER: **Jack Vincent** SOUTHERN CALIFORNIA MANAGER: **Keith Moret**
6300 Wilshire Boulevard, Los Angeles, California 90048; 323/965-3700
ADVERTISING ASSISTANT: **Melissa Frye**

SAN FRANCISCO MANAGER: **Kelly L. Givas**
50 Francisco Street, Suite 115, San Francisco, California 94133; 415/781-1888
ADVERTISING ASSISTANT: **Lindsey G. Kamen**

MIDWESTERN REGIONAL MANAGER: **Robert J. Kane**
875 North Michigan Avenue, Suite 3550, Chicago, Illinois 60611; 312/649-3512
ADVERTISING ASSISTANT: **Joan Degand Santana**

DETROIT MANAGER: **Paul Mallon**
3250 West Big Beaver Road, Suite 233, Troy, Michigan 48084; 248/643-7472
ADVERTISING ASSISTANT: **Lynn McRobb**

SOUTH: **G. Carbonara & Co.**
24 Sloan Street, Roswell, Georgia 30075; 770/992-1995

NEW ENGLAND MANAGER: **Harle Wehde, Harle Wehde Associates**
100 Pleasant Street, Marblehead, Massachusetts 01945; 781/639-1662

TEXAS: **Lewis Stafford Co.**
5000 Quorum Dr., Suite 545, Dallas, Texas 75240; 972/960-2889

CANADA: **The Fenn Company Inc.**
2130 King Road, Box 1060, King City, Ontario L7B 1B1, Canada; 905/833-6200

UNITED KINGDOM: **Fran Berrick**
116 Park Street, London W1Y 3RA, England; 44-171-409-2616

ITALY: **MIA s.r.l. Concessionaria Editoriale**
Via Hoepli 3, 20121 Milan, Italy; 39-2-805-1422

SPAIN: **Luis Andrade**
Pza. Descubridor Diego de Orda's 1, Escalera, 2 Planta 2D, 28003 Madrid, Spain; 34-1-441-6266

HONG KONG: **Ronan Gardiner, Patrick Mathews Associates**
489 Hennessy Road, Causeway Bay, Hong Kong; 852-2838-5758

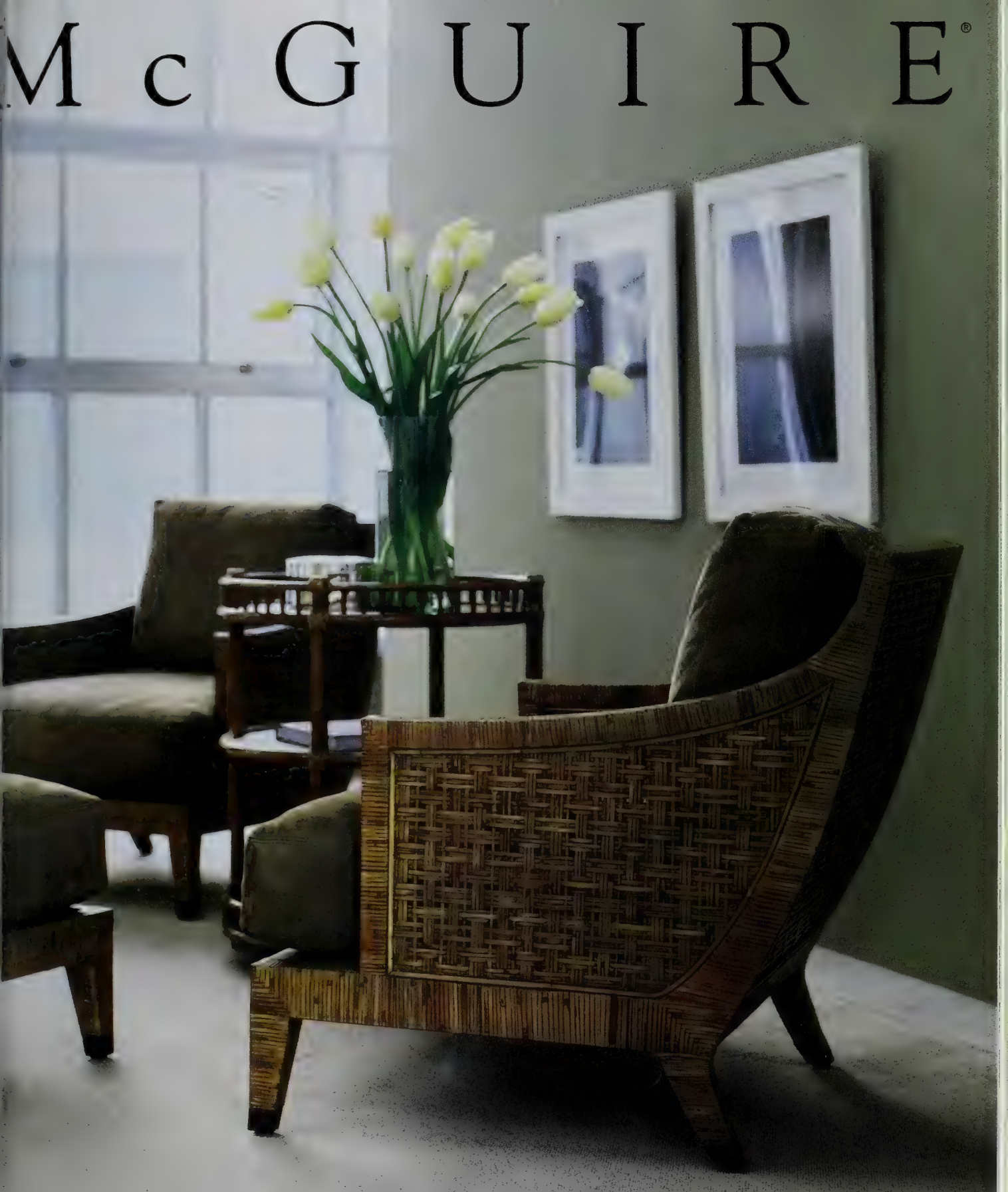
HAWAII: **Debbie Cone, Matrix Media of Hawaii, Inc.**
2756 Pacific Heights Road, Honolulu, Hawaii 96813; 808/523-2820

SUBSCRIPTIONS:
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $59.95. Single issues in the U.S.A.: $5.00; in Canada and all other countries: $6.00. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80328-9061, or call 800/365-8032. Direct nonsubscription correspondence to editorial office. For subscription information, please visit www.archdigest.com, or e-mail inquiries to subscriptions@archdigest.com.

INTERNATIONAL EDITIONS:
Special editions of *Architectural Digest* are published in Italy and Germany.

Those submitting manuscripts, photographs, artwork or other materials to *Architectural Digest* for consideration ld *not* send originals unless specifically requested to do so by *Architectural Digest* in writing. Unsolicited manu- photographs and other submitted materials must be accompanied by a self-addressed overnight delivery pe, postage prepaid. However, *Architectural Digest* is not responsible for unsolicited submissions. Edi- ces are located at 6300 Wilshire Boulevard, Los Angeles, CA 90048; 323/965-3700. New York editorial 99 Madison Avenue, New York, NY 10021; 212/371-7820. New York advertising office: 4 Times Square, New York, 10036; 212/286-2860.

McGUIRE®



FOR A 100-PAGE COLOR PORTFOLIO ($15.00), CALL 1.800.662.4847 OR WRITE TO McGUIRE FURNITURE COMPANY, AD10-99N, 151 VERMONT STREET, SAN FRANCISCO, CA 94103. TO THE TRADE.

SAN FRANCISCO NEW YORK LOS ANGELES CHICAGO DANIA WASHINGTON, D.C. SEATTLE LAGUNA NIGUEL HOUSTON BOSTON ATLANTA SCOTTSDALE DALLAS PORTLAND DENVER MINNEAPOLIS PHILADELPHIA CLEVELAND HIGH POINT TORONTO TROY ST. LOUIS

WWW.MCGUIREFURNITURE.COM

Available through interior design showrooms

Visit our website: **www.downsviewkitchens.com**

DOWNSVIEW KITCHENS

SCOTTSDALE AZ
Downsview of Scottsdale (480) 563-2577

BEVERLY HILLS CA
Downsview Kitchens (310) 858-1008

COSTA MESA CA
Kitchen Spaces (714) 545-0417

DEL MAR CA
Kitchen Studio Del Mar (619) 350-[illegible]

MONTEREY (Seaside) CA
Kitchen Studio of Monterey (831) 899-3303

SAN FRANCISCO CA
Kitchen Studio 150 (415) 864-5093

SAN RAFAEL CA
Lamperti Associates (415) 454-1623

DENVER CO
Wm Ohs Showrooms, Inc (303) 321-3232

VAIL (Edwards) CO
Design Cabinetry Studio (970) 926-1355

NEW CANAAN CT
Kitchens By Deane (203) 972-8836

STAMFORD CT
Kitchens By Deane (203) 327-7008

DANIA (Dcota) FL
Downsview Kitchens (954) 927-1100

NAPLES FL
[illegible]nsview Kitchens (941) 262-1144

ATLANTA GA
[illegible] (404) 261-0111

[illegible] HI
[illegible] 7424

CH[illegible] IL
Insig[illegible]

CHIC[illegible]
nuHaus

INDIANAP[illegible]
Kitchens by De[illegible]

LOUISVILLE (Prospect) KY
Signature Kitchens (502) 292-0645

BOSTON (Wellesley) MA
Wellesley Kitchens, Inc. (781) 237-5973

BIRMINGHAM MI
Kitchen Studio (248) 645-0410

PETOSKEY MI
Kitchen & CO (616) 348-6906

TRAVERSE CITY MI
Kitchen & CO (616) 933-4044

ST. LOUIS (Des Peres) MO
Cutter's Custom Kitchens (314) 965-5700

CHARLOTTE NC
Design Studio (704) 541-1189

[illegible]ORRISTOWN NJ
[illegible] Kitchen Interiors (973) 829-7112

RED BA[illegible]K NJ
[illegible]e Kitchen Gallery (732) 747-8880

HUNTINGTON NY
Euro Concepts, Ltd (516) 493-0983

NEW YORK NY
Euro Concepts, Ltd (212) 688-9300

MT. KISCO NY
Empire Kitchens (914) 242-9011

PHILADELPHIA PA
Joanne Hudson Associates (215) 568-5501

DALLAS TX
Redstone Kitchens & Baths (214) 368-5151

SAN ANTONIO TX
Palmer Todd, Inc (210) 341-3396

WASHINGTON D.C. (Herndon) VA
Design Solutions, Inc. (703) 834-6121

SEATTLE WA
Kitchen & Bath Works NW (206) 443-2271

MADISON WI
Kitchens of Distinction, Inc (608) 271-1313

CANADA

CALGARY AB
Empire Kitchen & Bath (403) 252-2458

VANCOUVER BC
Kitchen Space Inc. (604) 681-5994

TORONTO ON
Downsview Kitchens (416) 481-5101

TORONTO ON
Yorkville Design Centre (416) 922-6620

OTTAWA ON
Modular Kitchens (613) 241-7899

MONTREAL PQ
Multiform Kitchens (514) 483-1800

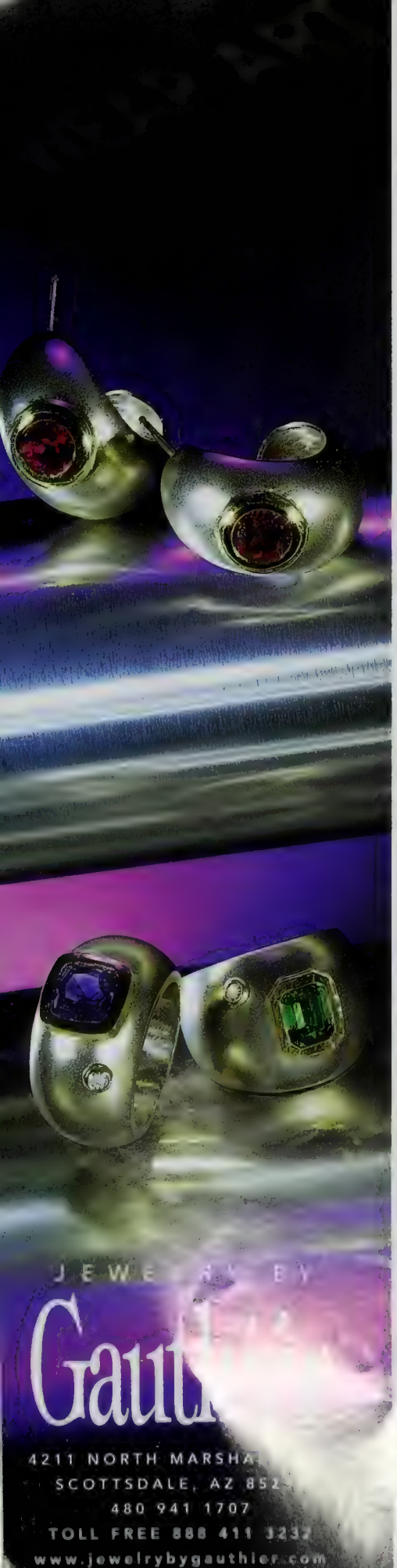
INTERNATIONAL

DOMINICAN REPUBLIC
Cocinas + Diseño (809) 530-5663

PUERTO RICO
Cocinas + Diseño (787) 721-5555

DOWNSVIEW KITCHENS 2635 Rena [illegible] [illegible]ga, Ontari[illegible] [illegible]ada L4T 1G6 Telephone (905) 677-9354 Fax (905) 677-5776

Paris Nice Cannes Saint Tropez Brussels Zurich Madrid Lisbon Hong Kong Tokyo Mexico City Panama City
New York (men's only) *212.319.0111* Beverly Hills *310.247.8277* Costa Mesa *714.966.1140*
Nordstrom stores



"THE PIECE ON TRAMP ART STANDS OUT AS ONE OF THE VERY FEW CREDIBLE SOURCES ON IT."

As a frequent visitor to Cibolo Creek Ranch ("Hotels: Deep in the Heart of Texas," June 1999), I compliment photographer Robert Reck on displaying the shadows that drape the nineteenth-century forts. There is no way, however, his camera could have captured the wind rustling through the cottonwoods and the water murmuring down the *acequias*—the sounds that characterize the magic of a west Texas night.

LEIGH S. CURRY
NEW YORK, NEW YORK

Thank you for your June article on tramp art (Antiques). I was very pleased to see the photograph of my model building by Stanislas Pichette. What gives me the most pleasure is that an author finally got the story right! Tramp art has suffered from years of writers spinning myths and misinformation. John A. Cuadrado took the time, did the research and had the interest and passion to do a story that conveys the facts rather than fiction. The piece stands as one of the very few credible sources of information on tramp art.

JOHN SHOLL
NORWOOD, NEW YORK

As an author and a dealer of tramp art, I have been studying this form of folk art for years. Articles about tramp art have been written with a variety of erroneous assumptions, including the myth that hobos or tramps were the sole makers of these wonderful artifacts. Your article is the most factual, insightful and entertaining piece written on this subject. John A. Cuadrado was able to catch the spirit of the artists, their inspirations and the beauty they transferred to their carvings.

CLIFFORD A. WALLACH
NEW YORK, NEW YORK

I was delighted to discover that there is a living tribute to the Shakers ("AD Travels: The Shaker Experience Preserved in Kentucky," June). The peace and simplicity of their lives emanates from the article and the accompanying photographs.

SARAH JANE KEYSER
PRANGINS, SWITZERLAND

I have always enjoyed receiving your periodical, but your June issue was somewhat under par. I think we've all seen enough folk art clutter.

MICHAEL HARTMAN
NEW YORK, NEW YORK

Thank you for the wonderful article on the East Wind Inn at Tenants Harbor in Maine (Hotels). It is one of my favorite places.

GEORGE D. MOZER
SUN CITY WEST, ARIZONA

Every month I am delighted by a new vista or a magnificent home. Keep up the excellent job of presenting us with the finest in design and architecture.

JAMES WEBB
ANNANDALE, VIRGINIA

Seldom do I respond in writing to something I've read or heard, but your July 1999 issue generated an exception. Your publication is always outstanding, but that issue was extraordinary. My congratulations to you, your staff and the participating designers.

THOMAS P. BLACK
SAN PEDRO, CALIFORNIA

What an exciting professional moment it was to see my project featured on the cover of the August 1999 issue of your magazine ("Modern Colonial in Maryland"). Noteworthy projects are created by good clients, competent builders and remarkable staff. Hearty thanks especially to project team members Elizabeth Hourihan and Michael Callison for their excellent work and to the builder, Gibson Construction, for showing so much care and attention to detail.

MARY DOUGLAS DRYSDALE
WASHINGTON, D.C.

The editors invite your comments, suggestions and criticisms.
Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.
E-mail: letters@archdigest.com

Copyright © F.J. Hakimian. Any reproduction of this photograph is prohibited.

Ziegler Sultanabad, 16'10" x 14'9" (513 cm x 450 cm), Western Persia, circa 1880
Commissioned by the Anglo-Swiss firm of Ziegler & Co.

F. J. HAKIMIAN

Distinctive European and Oriental Carpets
Antique Rugs (*18th Century to Art Deco*)
Period Tapestries
Expert Restoration and Conservation

136 East 57th Street
New York, New York 10022
Tel: 212.371.6900 Fax: 212.753.0277
www.fjhakimian.com

CHRISTOPHER NORMAN

Presents

ART ET STYLE • BRONZE LIGHTING & FURNITURE

FABRIC • WALLPAPER • FURNITURE • LIGHTING • UPHOLSTERY • TRIMMINGS

979 THIRD AVENUE, 16th FLOOR, NEW YORK, NY 10022 (212) 644-4100

The Martin Group • BEACHWOOD, TROY : Design Resources • CANADA : Primavera • CHICAGO : Kirk Brummel • DANIA BEACH : Nessen Showroom
Cameron Nash • LONDON : Christopher Norman • MINNEAPOLIS : Gene Smiley Showroom • PHILADELPHIA : DHP/Vita De Bellis
LOS ANGELES, SAN DIEGO, SAN FRANCISCO : Kneedler-Fauchere • SCOTTSDALE : Dean-Warren • SEATTLE : Stephen E.Earls

AVAILABLE THROUGH DESIGNERS AND ARCHITECTS

www.cnormaninc.com

Baker®
FURNITURE

1.800.59BAKER www.bakerfurniture.com

THE CHARLESTON COLLECTION BY BAKER FURNITURE. BAKER FURNITURE, POST OFFICE BOX 1887 GRAND RAPIDS, MI 49501.

BAKER KNAPP & TUBBS SHOWROOMS : LOS ANGELES, DALLAS, ATLANTA, NEW YORK, SAN FRANCISCO, TROY, HIGH POINT, DANIA, SEATTLE, CLEVELAND, LAGUNA NIGUEL, WASHINGTON D.C., MINNEAPOLIS, PARIS, HOUSTON, BOSTON, PHILADELPHIA.

KENNETH NOLAND

Next month we visit Claudia Schiffer's remarkable house on Majorca, a private refuge that seems to gather in the natural beauty of the Mediterranean landscape. A natural beauty herself, the supermodel was involved in every aspect of the interior design, which she worked on with her mother. "We knew exactly what we wanted," she reports. "We love decorating, and we didn't want to share the process with anyone else." The November issue also features colorful fashion magnate Carlo Benetton's three estancias in Argentina; a striking Manhattan apartment by the renowned architectural firm Gwathmey Siegel; the recently revamped Royal Crescent hotel in Bath; jewelry designer Carolyn Tyler's exotic retreat on Bali; and carpet maven John Stark's New York residence, designed by Ann Downey. Meanwhile, if you're not a subscriber, you won't have received Architectural Digest Motoring *with this issue. Look for it on newsstands. Hint: Kevin Costner and his vintage Mustang are on the cover!*

Paige Rense
Editor-in-Chief

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward*.

COURTESY CARI BEAUCHAMP

Cari Beauchamp has written about film and filmmakers for *The New York Times*, the *Los Angeles Times* and *Variety*. She is the author of *Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood*.

Susan Cheever is an *Architectural Digest* contributing writer. Her memoir *Note Found in a Bottle* was published in January by Simon & Schuster.

Hunter Drohojowska-Philp, a writer who specializes in art and design, is working on a biography of Georgia O'Keeffe, to be published by Knopf.

Roland Flam[illegible] *Thalberg: The Last Tycoon*[illegible] He is writing a biograp[illegible] Edmond Genet.

Michael Frank is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review* and *The New York Times*.

Paul Goldberger, an *Architectural Digest* contributing writer, is a Pulitzer Prize–winning architecture critic.

Elizabeth Lambert is an *Architectural Digest* contributing writer who lives in London.

Suzannah Lessard, a contributing editor to *The New York Times Magazine*, *The New Yorker* and *Architectural Record*, is the author of *The Architect of Desire: Beauty and Danger in the Stanford White Family*.

Patricia McColl, an *Architectural Digest* contributing writer based in Paris, has written about style for *The New York Times Magazine* and the *International Herald Tribune*.

Michael Peppiatt is curating an exhibition of sculpture by Raymond Mason, which will open at the Musée Maillol in Paris in February 2000. His biography of Francis Bacon was published by Farrar, Straus & Giroux in 1997.

Mildred F. Schmertz, an architect and journalist, is a former editor-in-chief of *Architectural Record*.

Nicholas Shrady's book *Sacred Roads: Adventures from the Pilgrimage Trail* was published in April by HarperCollins.

Jeffrey Simpson, an *Architectural Digest* contributing editor, is the author of *American Elegy: A Family Memoir*. His book *Chautauqua: An American Utopia* was published in June by Harry N. Abrams.

Annette Tapert, the author of *The Power of Glamour*, is an *Architectural Digest* contributing writer.

Judith Thurman's most recent biography, *Secrets of the Flesh: A Life of Colette*, is being published by Knopf in October.

Nicholas von Hoffman is an *Architectural Digest* contributing writer. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.

Michael Webb's latest books are *New Stage for a City* and *Through the Windows of Paris*, in addition to a series of monographs on residential architecture.

THE STARK TOUCH

ARK CARPET ✦ OLD WORLD WEAVERS FABRICS ✦ STARK FINE FURNITURE

Room design by Bennett and Judie Weinstock for The Kips Bay Showhouse.

D & D Building, 979 Third Avenue, New York, NY 10022 (212) 752-9000, www.starkcarpet.com. To the trade only.
ARPET: Kingston Blue; FURNITURE: B.S.W.C. Sofa with Florence Brique, Scottish Chaise with Glen Lomond Rust/Blue/Green, Chair with Caviar Fleur de Lys Cuivre; DRAPERIES: Montpensier Tapestry Beige, Drapery Lining: Chad Plaid Rust Multi.

ATLANTA BOSTON CHARLOTTE CHICAGO CLEVELAND DALLAS DANIA DENVER HIGH POINT
HONOLULU HOUSTON LOS ANGELES PHILADELPHIA PITTSBURGH PORT WASHINGTON RALEIGH
SAN FRANCISCO SARASOTA SCOTTSDALE SEATTLE ST. LOUIS TROY WASHINGTON, D.C. LONDON

Stark®

AD at LARGE

ITALIAN RENAISSANCE

It's so unique—one of the last remaining places that weave by hand on old looms," says London-based **Anne Marie-Luis Charmat**, justifying her frequent visits to **Antico Setificio Fiorentino** in Florence, where she purchases upholstery and drapery fabrics and tapestries. "We can make fabric to match even the color of the client's eyes," says Sabine Pretsch, who runs Antico Setificio. "We can change the hues and weight on a single piece of fabric while it's still on the loom." All of this is done on machines that in some cases date back to the Renaissance and in a brick-and-stone building that was erected when the Medici were still prominent.

The ancient factory (right) is hidden behind a garden of palm trees and grapevines. Inside is heard the clacking of wooden looms (far right), spindles and warp machines—one of them based on a design by Leonardo da Vinci. Managers of big, modern factories visit, hoping to discover Antico Setificio's secret, but simply get confirmation of what they knew all along, says Pretsch: "When you do things faster, quality declines." The results of slow weaving and dyeing by hand are on display in the showroom, where Charmat (right) finds her favorite exotic fabrics, such as *ermisino*, a silk that was used in Renaissance costumes. "And here," says Pretsch, unfurling bolts of the deepest scarlet and blue silk across a table, "are the colors of Titian and Tintoretto." Antico Setificio Fiorentino, Via L. Bartolini 4, 50124 Florence; 39-055-213-861.

GIANCARLO GARDIN

GIANCARLO GARDIN

GIANCARLO GARDIN

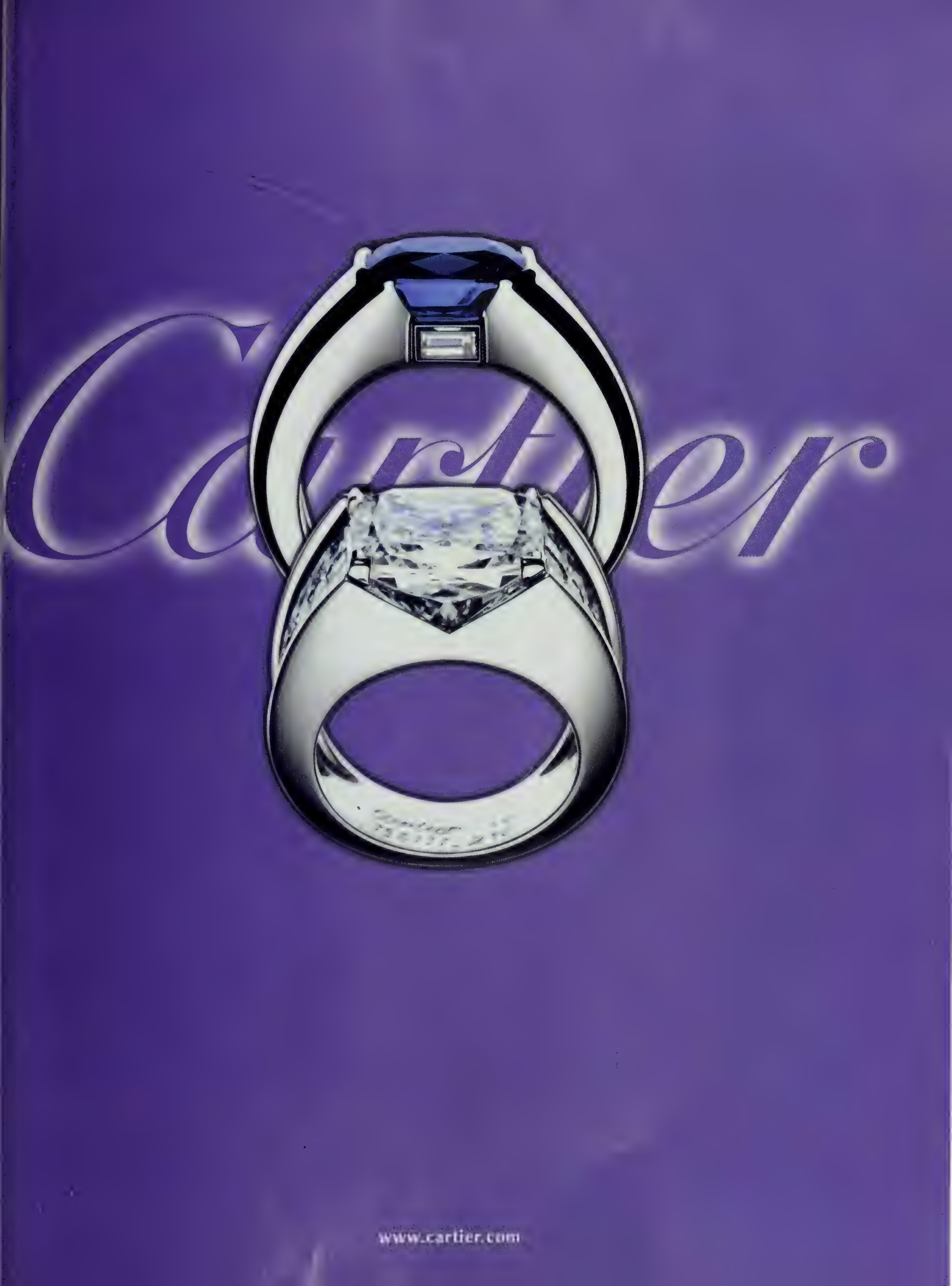
An 18th-century Brazilian rosewood table in the Baroque style, below, at Therien

COURTESY THERIEN & CO

TROPICAL DISCOVERY

Therien & Co. in Los Angeles is exhibiting antique colonial furniture from tropical islands from Oct. 1 through Oct. 22. "Tropical colonial pieces are an emerging trend," says West Indian furniture expert Michael Connors, who has contributed a chapter to Therien's illustrated catalogue that will accompany the display of antiques from Ceylon west to the Caribbean. "The pieces demonstrate the cross-cultural influences on furniture and the contribution of the colonial powers to style," says Therien co-owner Robert Garcia. Therien & Co., 716 N. La Cienega Blvd., Los Angeles, CA 90069; 310/657-4615.

continued on page 36


Cartier
www.cartier.com

AGE NEW YORK 11714 888 457 2838 WWW.KRAVET.COM

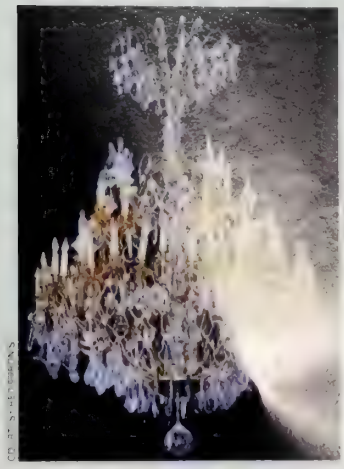
KIM SARGENT

FLORIDA FANTASY

I was working on an all-white apartment in Palm Beach that looked very stark," says **David Purdie**. "But the accessories, like bronze column lamps, a Dutch lacquered table and David Linley picture frames, added a level of comfort and warmth to the cold surroundings." Purdie bought those accessories from **Lars Bolander**, who has shops in East Hampton and in Palm Beach. "His Florida place has a European flavor," says Purdie (left, at the shop), who recently admired contemporary metal palm trees from Spain ("They have a 1920s and '30s feel") and old Indian columns. Bolander, who hails from Sweden, says about his stock, "I usually don't show anything first class. I have cozy things that people can live with." He gravitates toward painted furniture and anything decorative, toning it down for Long Island and going all the way in Florida. "In East Hampton the lifestyle is more casual. In Palm Beach, houses are grand, so I show more marble and more French pieces," he says. Bolander offers both new and old pieces, mixing Empire and Regency furniture and antique French gilt mirrors with new chinoiserie-style lacquered cabinets from England and still lifes in hand-painted and lacquered frames. "He buys things made by contemporary artists who have an Old World style," says Purdie. "He's a master of the decorative arts." Lars Bolander, 375 S. County Rd., Palm Beach, FL 33480; 561/832-5108.

BARON'S SALE

We've sold everything from the stained-glass ceiling in Maxwell's Plum in New York to the guitar with which Elvis Presley began his career," says Paul Brown of **Red Baron's** in Atlanta. A recent find: a chandelier (below) from the Hôtel Claridge in Paris. Red Baron's next auction is on Oct. 23 and 24. Red Baron's, 6450 Roswell Rd., Atlanta, GA 30328; 404/252-3770.



THE APARTMENT OF RENE HERBST

French architect and furniture designer René Herbst's talents as a decorator revealed themselves in the [illegible] in the 1930s [illegible] a [illegible] important residential commissions, including the Aga Khan's mansion. Most of those designs are now dispersed, but the entire suite of furniture Herbst created for his own apartment is on the market. **Stéphane and Catherine de Beyrie** have re-created the architect's apartment in their own New York loft/gallery (above); the exhibition and sale runs Oct. 6 through Nov. 25. Galerie de Beyrie, 393 W. Broadway, New York, NY 10012; 212/219-9565.

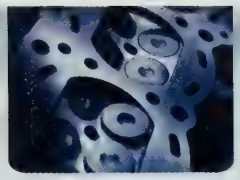
continued on page 43

1 Great ideas are the fuel of progress.

Introducing the all-new Infiniti I30.
It's not just a new car.
It's all the best thinking.

*Estimated MSRP for 2000 I30 touring m

If you were designing a new luxury car, how would you make it stand apart from the crowd? Would you give it the most powerful V6 engine in its class? Would you create the most spacious cabin in its class? Maybe you'd offer luxury touches and a level of ingenuity that you couldn't find anywhere else. Surely, laying claim to any one of these achievements would set you apart from today's crowd of



luxury automobiles. Imagine how special you'd be if you could claim all of them. Introducing the all-new Infiniti® I30. It's not just a new luxury sedan. It's all the best thinking in a $30,000* luxury sedan.

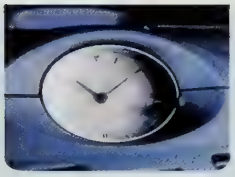
Starting at $29,465.*

*own is **$31,540** and 2000 I30 luxury model is $29,465, **excluding $525 destination charge**, taxes, title, license and options. Final MSRP to be announced at launch. Retailer sets actual price.

We thought of everything.

Even a quiet place to think.

You open the driver's door and the Auto Entry/Exit seat automatically slides back to ease your entrance, then slides back to its preset position. You reach for the Seton leather-wrapped gear selector, and it ergonomically falls into your hand. You drive away and road noise is astonishingly absent. You spend just a few moments inside the cabin of the new I30, and you know an incredible amount of thought went into its design. From a stretched wheelbase that gives the I30 the most spacious cabin in its class, to safety technologies like front-seat



Active Head Restraints that are uncommon in its class, to luxury touches like a custom-tuned Bose® audio system and power rear sunshade that would be a surprise in any class. Where do the bright ideas stop? On the new I30, they don't.

17" ALUMINUM-ALLOY WHEELS

The I30t's new 5-spoke, 17" aluminum-alloy wheels and low-profile, V-rated tires combine to reduce unsprung weight and improve tire contact, enhancing grip control and driving pleasure.

POWER REAR SUNSHADE

The touch of a button electronically raises a new power rear sunshade, keeping direct sunlight off the rear-seat passengers and lowering overall cabin temperature for greater comfort.

ELECTROFLUORESCENT INSTRUMENTATION

Extensive studies of the human eye helped our engineers develop the I30's new Electrofluorescent Instrumentation, whose soft glow makes the gauges easy to read both in bright daylight and at night.

227-HORSEPOWER V6 ENGINE

The engine called "the best V6 in America"** has gotten even better. Thanks in part to friction-reducing molybdenum coatings and microfinishing, the I30's new 227-hp V6 is now the most powerful in its class.

TRACTION CONTROL SYSTEM

The new I30's available Traction Control System uses advanced microprocessors to detect wheelspin, then delivers optimum power to the drive wheels for improved tire grip and stability.

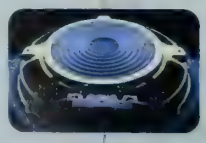
XENON HEADLIGHTS

The new I30t's High-Intensity Discharge Xenon headlights are twice as bright as traditional halogen headlights and illuminate an astonishing 70% more area for greater visibility and enhanced safety.

ACTIVE HEAD RESTRAINTS

Front and side supplemental air bags and front seat belt pretensioners are joined by new front-seat Active Head Restraints that are designed to help reduce whiplash injuries in certain rear-end collisions.

200-WATT BOSE® MUSIC SYSTEM



The 7-speaker Bose® system with CD uses a new Nd woofer whose neodymium iron boron magnet has ten times the magnetic energy of conventional speakers, for richer sound and no audible distortion.

THE TOTAL OWNERSHIP EXPERIENCE

I30 drivers enjoy exclusive benefits, like complimentary Service Loan Cars and car washes with all scheduled maintenance, 24-hour Roadside Assistance and membership in the Infiniti Owner's Club.†

800-582-4716/infiniti.com

I30

INFINITI.

Own one and you'll understand.

© 1999 Infiniti Division of Nissan North America, Inc. Bose® is a registered trademark of the Bose Corporation. **©1999 *Ward's Auto World* and *Ward's Engine and Vehicle Technology Update*.
†Service Loan Car during Basic New Vehicle Limited Warranty at participating dealer for scheduled service subject to availability. Restrictions apply. Roadside Assistance/Trip Interruption Benefits available during the first 4 years after initial new vehicle delivery

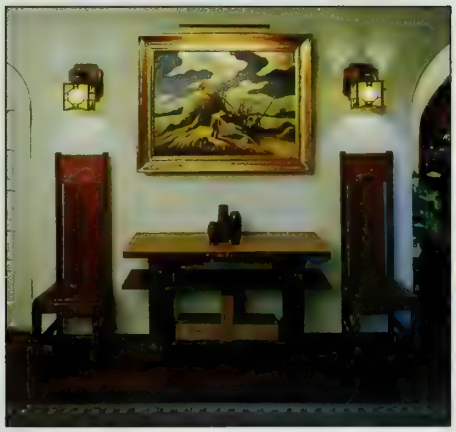
STREISAND SPECTACULAR AT CHRISTIE'S

Barbra Streisand is giving all of it up—her Arts and Crafts collection, that is, which includes the 1902 Gustav Stickley sideboard for which she paid a staggering $362,000 in 1988. "This is the most important Arts and Crafts collection to come on the market," says Nancy McClelland, head of 20th-century decorative arts at **Christie's**, which will auction it off starting on Nov. 29. The collection was in the star's Beverly Hills residence, which she recently sold.

PHOTOGRAPHY COURTESY CHRISTIE'S

Frank Lloyd Wright windows at the star's former residence, right

"It's a feeling of renewal to set objects free," says Streisand, who's nonetheless sad to see the sideboard and a Mackintosh wardrobe go. "I don't have a place for them in my new barn in Malibu, but I've kept a few pieces because they go with my early American furniture." The 180 auction lots include a Frank Lloyd Wright console table from the Coonley residence and leaded-glass windows and chairs from the 1903 Little house, Greene and Greene sconces, pottery and even the daybed on the cover of her 1989 greatest-hits recording. Christie's, 20 Rockefeller Plaza, New York, NY 10020; 212/636-2000.



Streisand's Beverly Hills living room, left; Teco pottery, top

Greene and Greene sconces and Wright furniture, above

continued on page 46

CLAREMONT RUG COMPANY

ANTIQUE CARPETS FOR ART AND INVESTMENT

Antique Ferahan Sarouk, 10ft. 1in. x 13ft. 7in.

Possessing [illegible] beauty and exquisitely time-softened colors at 160-180 years old.

True [illegible]t is timeless

Serving a discriminating internatio[illegible] clientele from the beautiful San Francisco area.

Inquiries & color catalog ($10), call 800-[illegible]2 • 6087 Claremont Ave., Oakland, CA USA 94618

CRAIG PONZIO

SIGNATURE FRAME COLLECTION

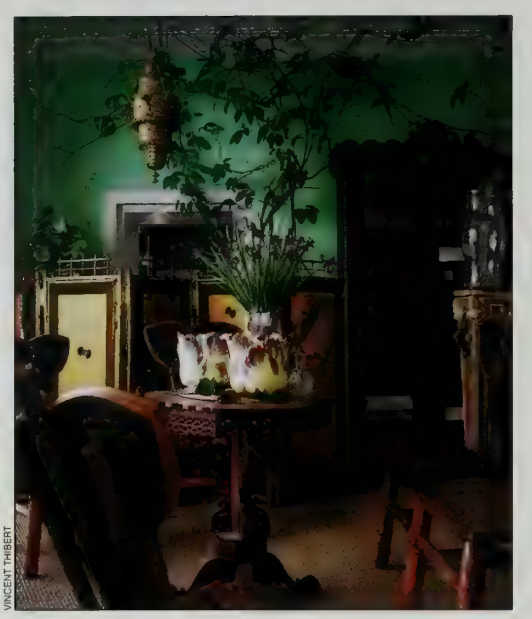
LARSON·JUHL

CUSTOM FRAME THE BEAUTY OF YOUR HOME

EXCLUSIVELY THROUGH CUSTOM FRAMERS AND DESIGNERS

© 1998 Larson-J

VINCENT THIBERT



VINCENT THIBERT

IN BORDEAUX

Interior designer **Christophe de Mirambet** has created an unusual pastiche of antiques in his Bordeaux shop, **Au Singe Bleu**. "I like a mélange," says de Mirambet (far left), who works in France, Switzerland, England and Morocco. The places he's been are reflected in his inventory: There's a turn-of-the-century Viennese table, a Napoleon III gilt-bamboo screen with embroidered silk panels, 19th-century English barbotine vases and a Moroccan brass lantern (all, left). Au Singe Bleu, 43 rue Bouffard, 33000 Bordeaux; 33-5-56-44-24-83.

FAIRING WELL IN THE 20TH CENTURY

"We're at a turning point going into the new millennium, and 20th-century decorative arts are the fastest-growing collecting area," says art- and antiques-fair maven Brian Haughton, who, with his wife, Anna, is launching the **International 20th Century Arts Fair** on Nov. 27 at New York's Seventh Regiment Armory. The Haughtons have drawn about 40 of the top 20th-century furniture and art dealers in New York, London and a few other key cities. On the art side, there are **Michael Goedhuis**'s dramatic Chinese paintings and the vintage photography and paintings, such as Bernard Boutet de Monvel's *Wall Street*, that **Barry Friedman** will offer along with midcentury ceramics and furniture. Friedman's former wife, Audrey, who owns **Primavera Gallery**, is displaying Italian and French furniture, including a Gio Ponti desk. **Gansevoort Gallery**'s stand will be occupied by an eclectic assortment of pieces by Frank Lloyd Wright, Frank Gehry, Isamu Noguchi and Poul Henningsen, and **Historical Design** is bringing silver and ceramic vases and bowls and some furniture. The International 20th Century Arts Fair, Park Avenue at 67th Street, New York, NY 10021; 212/642-8572.

COURTESY HISTORICAL DESIGN

A 1929 enamel-on-glass vase, above, by Marcel Goupy

Frank Gehry corrugated-cardboard barstools, left, and an Isamu Noguchi stool

EVA HEYD

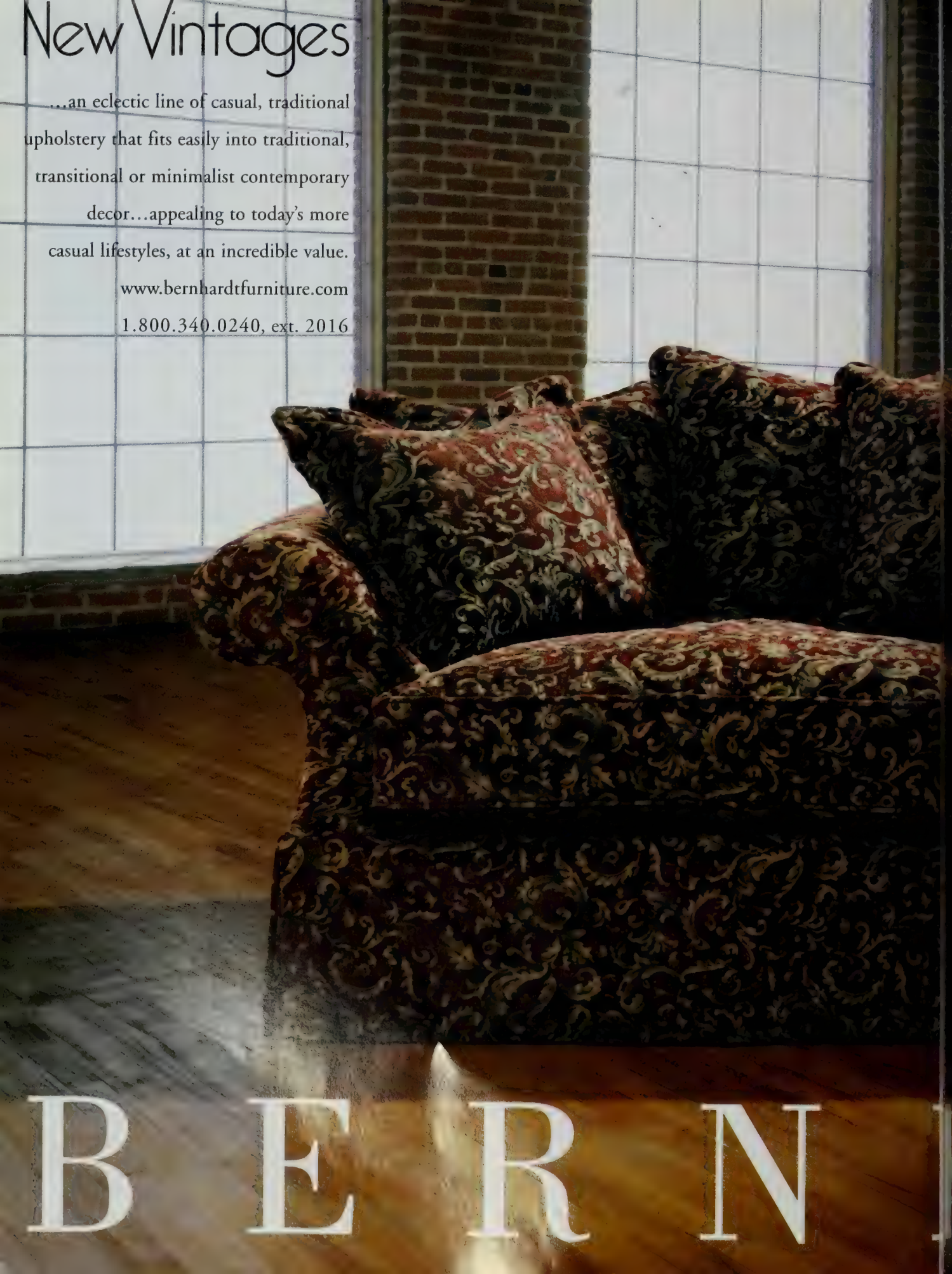
A Poul Henningsen painted-brass-and-bronze lamp, above

continued on page 50

Showroom: D&D Building, 979 Third Avenue, New York, NY 10022 (212) 753 4488 *Office:* 111 Eighth Avenue, Suite 930, New York, NY 10011 (212) 647 6901

ATLANTA Travis & Company BOSTON The Martin Group CHICAGO Cowtan & Tout CLEVELAND Gregory Alonso, Inc. DALLAS/HOUSTON John Edward Hughes DANIA Nessen Showroom DENVER/SALT LAKE CITY Egg & Dart HONOLULU Fee-McClaran Ltd LOS ANGELES Oakmont PHILADELPHIA Croce Inc. PORTLAND/SEATTLE Wayne Martin Inc. SAN FRANCISCO Cowtan & Tout SCOTTSDALE Dean-Warren Ltd TORONTO Primavera Interiors TROY Rozmallin WASHINGTON D.C. Hines & Co

Fabrics: Wall-Marloe; Chair-Fernshaw

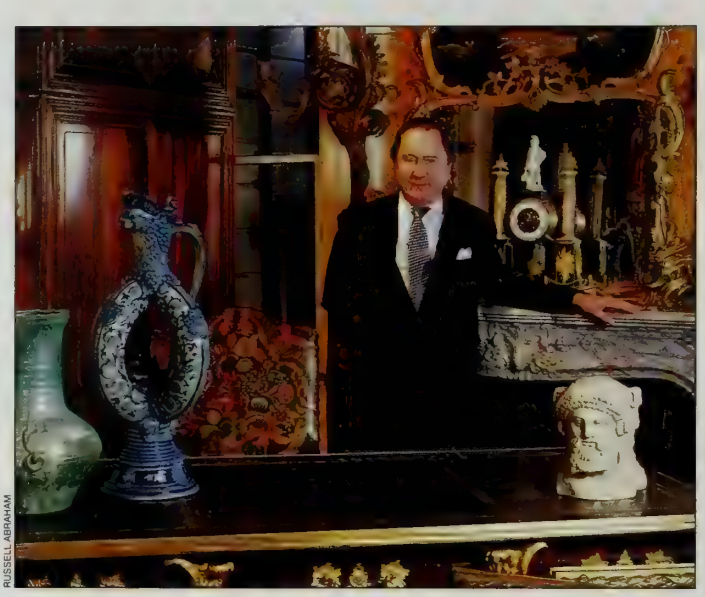

New Vintages
...an eclectic line of casual, traditional upholstery that fits easily into traditional, transitional or minimalist contemporary decor...appealing to today's more casual lifestyles, at an incredible value.
www.bernhardtfurniture.com
1.800.340.0240, ext. 2016
B E R N

ARDT

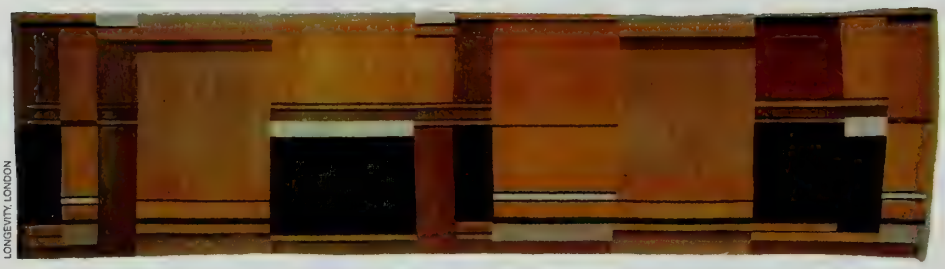
BAY WATCH

I'm crazy about **Charles Gaylord Antiques,**" **Thomas Britt** says of a San Francisco firm he has been buying from for 20 years. Britt (right, at the shop) has found such items as a horseshoe-shaped French refectory table from a monastery that he used in a renovated winery in the Napa Valley (*AD*, 1989). "The table seats 24," he explains, "and that's one thing I like about the shop—the scale of the pieces."

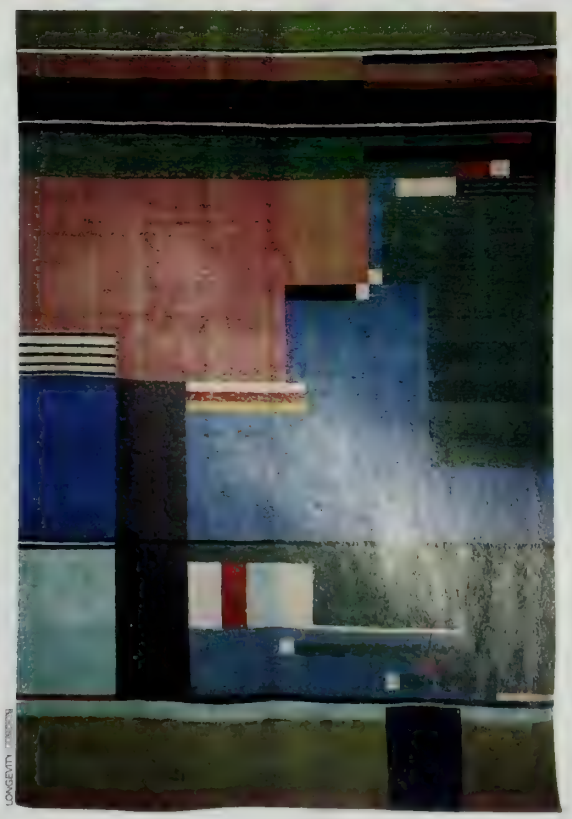
Ray Parker Gaylord, who has run the business established by his father since 1989, characterizes what he does as "focusing on the extraordinary or the unusual." One example of this taste is a set of lined oyster baskets from Normandy that Britt bought for one of his clients. Other items include a pair of ten-foot-tall 17th-century French mirrors ("They're gutsy and bold," says Gaylord), a malachite mantelpiece thought to be made for Nicholas I and a set of Louis XVI chairs with their original paint. Charles Gaylord Antiques, 2151 Powell St., San Francisco, CA 94133; 415/392-6085.



RUSSELL ABRAHAM



LONGEVITY, LONDON



LONGEVITY, LONDON

STOLZL RUGS

Gunta Stölzl entered the Bauhaus in 1919 and quickly became active in the Weaving Workshop, which is where the women worked. "She was a magician with color," says Stölzl's daughter Monika Stadler, who now lives in Holland. "She got so carried away with drawing designs that they became artworks themselves." Stölzl also was a gifted weaver—she had an "almost animal feeling for textiles," Anni Albers, a fellow student, once said. **Christopher Farr** (AD at Large, Apr. 1993) has licensed Stölzl's designs and produced seven carpets (two, left and above), which he is showing at **Pucci International** starting Nov. 11. "Her designs still look contemporary," says Farr. "We owe her a great debt." Pucci International, 44 W. 18th St., New York, NY 10011; 212/633-0452.

SILVER PROSE

COURTESY KEITH LIPERT GALLERY

Although modern design took root in parts of Europe late in the 19th century, it was not until after the 1930s that Italy joined the crowd. Postwar architects and industrial designers such as Mario Botta, Carlo Scarpa, Gae Aulenti, Ettore Sottsass and Gabriele De Vecchi created a variety of imaginative silver teapots, vases, bowls, candelabra, pitchers (above, by Scarpa) and other household items, which will be shown at the **Keith Lipert Gallery** in Washington, D.C., from Oct. 1 to Nov. 15. Keith Lipert Gallery, 2922 M St. N.W., Washington, DC 20007; 202/965-9736.

continued on page 54

TODAY IN EUROPE

A string quartet is playing at sunset off the Riviera,

there's a lecture on the Hermitage en route to St. Petersburg,

saffron paella is being prepared near Barcelona,

someone is enjoying a massage off Capri.

SHIPS REGISTRY NETHERLANDS BAHAMAS

IMAGINE CRUISING Europe's famed coastlines; discovering country after country – and unpacking only once. This is a leisurely style of travel that's European, heart and soul, and nobody does it better than Holland America. From grand Mediterranean capitals to unexpected ports in Western Europe, Scandinavia and Russia, we sail 26 itineraries in all, for 7 to 38 days. All in an atmosphere of refined luxury, aboard three of the world's highest-rated ships.

Go ashore and revel in intriguing excursions that showcase Europe's art, history, music and culture. Then come "home" to exquisite dining, fine art and fresh flowers, five-star service (tipping not required), fascinating Flagship Forum lectures, and the most extensive menus at sea. To begin the adventure today, send in the attached card for your free Europe Cruise Planner.

Holland America
A TRADITION OF EXCELLENCE

ALASKA ASIA CANADA CARIBBEAN EUROPE HAWAII MEXICO PANAMA CANAL SOUTH AMERICA WORLD VOYAGE www.hollandamerica.com Call **1-877-SAIL HAL** ext. 820

The finest collection of cast stone mantels.

Call for our brochure.

STONE® MAGIC

DALLAS

(800) 597-3606

FAX: (214) 823-4503

www.stonemagic.com

info@stonemagic.com

Cast Stone Manufacturer
Nationwide Delivery
Factory Direct Pricing • To The Trade

AD at LARGE

A RUHLMANN FAREWELL

PHOTOGRAPHY COURTESY CABINET D'EXPERTISES CAMARD

Cabanel, a chiffonier, above, and the Colonnettes dressing table

While the Streisand sale is the talk among American Arts and Crafts fans, the Hebey Collection, which goes on the block at the **Drouot Montaigne** on Oct. 28, is the subject du jour among collectors in France. Pierre and Geneviève Hebey, connoisseurs of top-quality Art Déco pieces for nearly three decades, are parting with 54 designs by Jacques-Emile Ruhlmann, most of them never shown to the public. Pierre Hebey, a lawyer who originally collected Art Nouveau and some Déco, zealously threw himself into the pursuit of Art Déco furniture, Lalique objects and jewelry after the famous Jacques Doucet sale in 1972. "He would visit the flea market assiduously, like a professional," says his friend **Jean-Pierre Camard**, an antiques consultant. "He was a serious competitor to dealers." According to Camard, Hebey, who also has significant holdings of Printz and Dunand pieces, couldn't find any more good examples of Ruhlmann at the *marché*, and he decided to close the book on the famous Déco cabinetmaker, who designed furniture between 1913 and his death in 1933. Among the auction lots are rare items, such as the Maharajah deck chair, the only lacquered piece Ruhlmann made. Other special lots include the Colonnettes dressing table, with an auction estimate of nearly $600,000; Cabanel, a chiffonier with diamond-shaped ivory latticework; the Lambiotte low table; and an ebony pedestal table on three gazelle-horn-shaped legs. Camard has published a French-and-English catalogue with 300 illustrations. Drouot Montaigne, 15 avenue Montaigne, 75008 Paris; 33-1-42-46-35-74. □

Ruhlmann's Lambiotte low table, left, and a pedestal table, far left

Beacon Hill

Beacon Hill Standard Time

Match the unexpected in color and texture to the neoclassical in design and discover a room with as much future as history.

Available through Interior Designers and Architects

1.800.921.5050

FURNITURE FABRICS TRIM ACCESSORIES

How To Decorate With Crystal.

A Schonbek crystal chandelier can be the masterstroke of a designer who understands its secrets. Bathed in this prismatic luminosity, people look younger, art looks finer, whimsy becomes wisdom.

But do insist on authenticity. Every Schonbek is an original design with a pedigree. The Schonbek company dates back to 1870 in Bohemia.

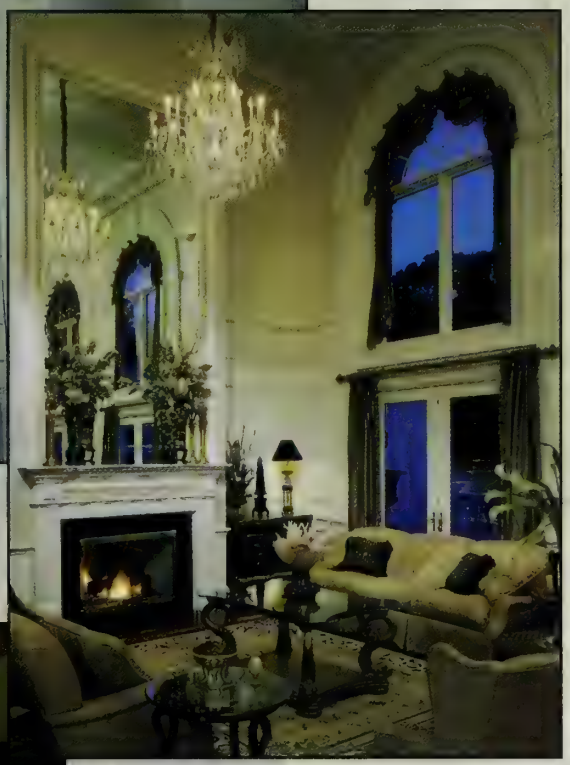
Ask your architect or designer to make sure it's a Schonbek.

Crystal promotes romance in the bedroom, repartee in the living room and dawdling in the dining room. Left is "La Scala," a cast-arm chandelier. Below, all-crystal "Olde World." Right, "Equinoxe," a contemporary design. All original designs by Schonbek.

Room design by Alfred Villamil.
Home by Sierra Custom Builders, Inc.

Room design by Kevin Maher of Hollywood.

In the course of realizing your ideal home, you may end up with a vast foyer, soaring atrium or other challenging space. Consider commissioning a custom chandelier from Schonbek. Shown left is a custom "Trilliane," a fitting introduction to the extraordinary art collection on display throughout this home.



A genteel air of antiquity can be achieved even with new furnishings. The "Versailles" chandelier above by Schonbek is inspired by the tastes of Louis XIV, the seventeenth-century monarch who thought decorating as important as love or war.

Mere function is no longer the point of the bathroom. Here the bath is as self-indulgent as anything in ancient Rome, and the "Colonade" by Schonbek reflects the architectural theme.

Room design by Donna Cope.

FREE VIDEO "BEYOND LIGHTING": CALL 1.800.836.1892

SCHONBEK®

Schonbek Worldwide Lighting Inc., 61 Industrial Blvd., Plattsburgh NY 12901-1908. Showroom in Dallas TX, by appointment.
Tel: 800.836.1892 or 518.563.7500 Fax: 518.563.4228 email: sales@schonbek.com Website: www.schonbek.com

DUBLIN DISCOVERIES

CARLETON VARNEY EXPLORES THE IRISH CAPITAL

Text by Jeffrey Simpson/Photography by George Obremski

"I LOVE IRELAND," SAYS CARLETON VARNEY, who has visited and worked there since he was asked to create period interiors for Dromoland Castle, one of the first castle hotels, more than thirty-five years ago. Varney became so captivated by the Emerald Isle that he eventually bought a Queen Anne house in County Limerick. Every six weeks he retreats to it from a busy life running Dorothy Draper & Company, his New York firm; a house he owns in the Caribbean; and many other interests around the world.

The designer is drawn to the traditional atmosphere of his part of Ireland, but these days there is another Ireland as well—one that has the fastest-growing economy in Europe and is becoming a new vacation destination for continental Europeans accustomed to ATMs, VCRs and vibrant nightlife. "Dublin is very hot right now," says Varney. "It's like a small London." So the designer, having in the past explored Ireland's rural treasures (see *AD*, July 1993), has also acquired a knowledge of Dublin shops that offer their own sophisticated pleasures.

Timepiece Antiques, owned by Kevin Chellar and Anton Schwarz, has a selection of Irish and French clocks from the early eighteenth century to the early twentieth. "The tall case Irish Georgian clocks that were made between about 1730 and 1800 range from the very refined—similar to what was being made in England at the same time—to the charmingly vernacular," says Chellar, who has dealt in clocks for sixteen years. "These clocks were always crafted of mahogany, and they were made all over Ireland. People have come to appreciate them because Ireland was a much smaller market than England, and therefore the clocks are much rarer."

continued on page 62

TOP: Carleton Varney, owner of Dorothy Draper & Company in New York, on Dublin's Ha'Penny Bridge. "Ireland has been good to me," says Varney, who owns a house there.

ABOVE: Timepiece Antiques, which sells European clocks. RIGHT: The designer, with co-owner Kevin Chellar, holds an 1870 French clock. The tall case clocks are Irish.

CAPTURING THE SPIRIT OF THE AGE

Personality. Poised and self-assured, its face and shape capture to perfection the spirit of the age. Inside its white or yellow gold body, a selfwinding movement beats steadily and dependably. Vacheron Constantin. In tune with the times since 1755.

VACHERON CONSTANTIN

THE WORLD'S OLDEST WATCH MANUFACTURER
Geneva, since 1755

Shapur

Mozaffarian
FINE JEWELRY SINCE 1883

245 Post Street • San Francisco, CA 94108 • Tel (415) 392-1200
St. Francis Hotel • Union Square • 335 Powell Street • San Francisco, CA 94102 • Tel (415) 433-4333

STROHEIM & ROMANN
Fabrics
Wallcoverings
Trimming and Rugs
31-11 Thomson Avenue
L.I.C., New York 11101
(718) 706-7000
To the trade

Beach Bay Sofa, designed by H. Hopfer
Architect . G. Tillequin

ROCHE BOBOIS®
PARIS

Catalog photo : architectural design by C. Christocopoulos

Expressing your interior world

New Catalog

New York - Boston - Chicago - Columbus - Coral Gables, FL - Dallas - Denver - Houston - La Jolla - Los Angeles
Montreal Palm Beach - Paramus, NJ - Philadelphia - Portland, OR - Quebec - Roslyn Heights, NY - San Francisco
San Jose, CA - Scarsdale, NY - Scottsdale - Seattle - Toronto - Vancouver - Washington, DC - Westport, CT - Winnetka, IL

For our 76 page, new color catalog, send a $10 check (no credit cards) to Roche-Bobois (dept BO1) 183 Madison Avenue. New York, NY 10016
For the store nearest [illegible] 1-800-[illegible]-475. Through interior designers and these exclusive locations

Paris • London • Brussels • Geneva • Barcelona • Athens • Rotterdam • Mexico City • Buenos Aires • Tokyo

DUBLIN DISCOVERIES

LEFT: Furniture maker Peter Johnson, right, chats with Varney and a craftsman. "He makes reproductions and has a fabulous stock of upholstered furniture and Irish fabrics," says Varney.

ABOVE: An eighteenth-century coffee service and a potato ring—a decorative base for a dish—are among the silver pieces at H. Danker, where "you carry away history as memories," says Varney.

RIGHT: Varney reclines on rugs hand-tufted by McMurray of Connemara, available at Peter Johnson. "They dye yarns to your colors and 'sculpt' them," says Varney. "They're the best there is."

continued from page 58

One of Chellar's favorite clocks at the moment was built in the mid–eighteenth century in the city of Tynan in County Armagh. "This is as good as anything that was made in Dublin during this period, and when it's restored, it will last until long after all of us are gone," Chellar says.

He explains that his French clocks, such as one made in 1870 by Jean Batiste Dellettrez with a little urn on top, have a different provenance. "These range from the period of Napoleon I, in the early nineteenth century, to that of Napoleon III, which goes to 1880. They tend to be small and much more embellished than the tall case clocks, but the later ones fill a gap in local manufacture: That was an era when there were very few decorative arts being pursued in Ireland because of the terrible poverty after the potato famine of the late 1840s."

From a shop where the clocks represent such a strong Irish tradition of craftsmanship, Varney moves on to H. Danker Antique Dealers, where the owner is a tradition himself. The octogenarian Danker, known as Hymie, has a reputation for jewelry and fine silver. "That Irish custom of conversation flourishes at Danker's. Hymie has the most wonderful stories. His nieces bring tea, and you stay and stay." Danker completes the picture by saying, "We've no clients—we only have friends here."

The dealer has been in business for over sixty years, and some of his best stories are about the pieces of silver that represent his special interests. ("The silver in Hymie's shop has personalities, like people," adds Varney.) For instance,

continued on page 66

Haven't *been* there.
Haven't *done* that.

In a world of overly-trodden, me-too cruise destinations, the ships of Seabourn Cruise Line provide the contrary: a virtual backstage pass to the most fascinating places on earth. On Seabourn you can cruise up the Chang Jiang River to Zhangjiagang (hard to pronounce, spectacular to see). Explore the ancient palaces, bazaars and squares of Kathmandu. Or, if the mood strikes, participate in such divergent sojourns as a moonlit Amazon River safari in a dugout canoe. All this, while returning to a ship with virtually one crew member for every passenger, providing a level of luxury, privilege and service that few people will ever know. And only on Seabourn can you choose between three styles of intimate ships, each offering its own distinct interpretation of luxury, personalized Scandanavian service and comfort. To discover why Seabourn is as far from the commonplace as a vacation can be, call your travel counselor for reservations or a complimentary brochure. Or contact us at 1-800-929-9391. www.seabourn.com

SEABOURN

On Top of the World at Sea Level

SEABOURN GODDESS I & II
Casual Luxury Yachts
116 Guests

SEABOURN PRIDE, SPIRIT AND LEGEND
Luxury Mega-Yachts
208 Guests

SEABOURN SUN
Ultra-Luxury Global Cruiser
758 Guests

DINING SEATING BEDROOM ACCENT & OCCASIONAL

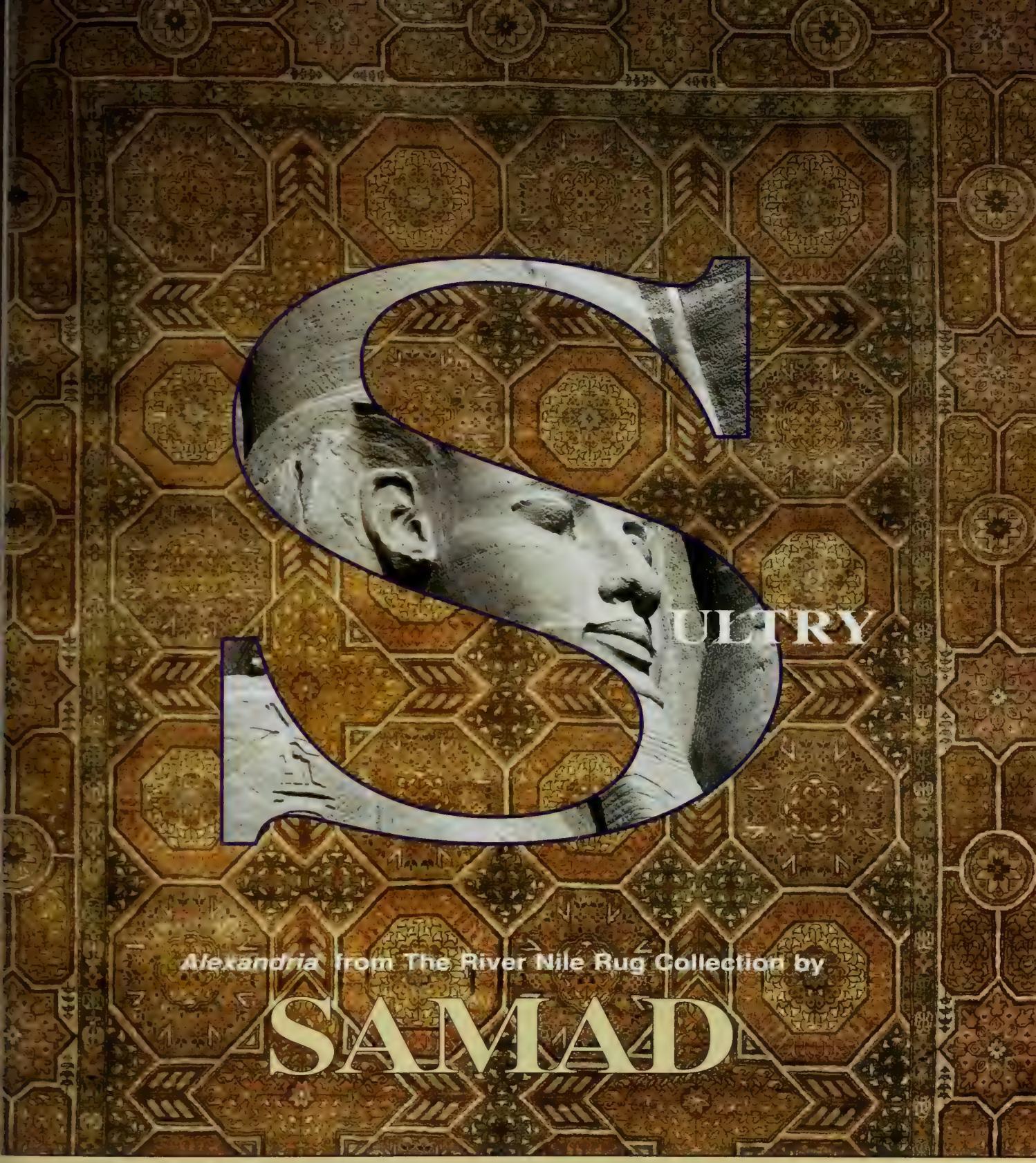
Pompeii proudly presents ***BABYLON,*** beautifully crafted for interior or exterior environments. This enchanting collection, featuring wrought aluminum styling with twisted structural detailing available in 27 fabulous finishes— expresses today's casual lifestyle. For an informative 50-page color portfolio, please call 1-800-263-5769 or visit us at www.pompeiifurniture.com for a more extensive review.

POMPEII
FURNITURE INDUSTRIES
MANUFACTURERS OF QUALITY FURNITURE SINCE 1955

EXECUTIVE OFFICE AND FACTORY: 255 N.W. 25th Street • Miami, FL 33127 • (305) 576-3600 • FAX (305) 576-2339
HIGH POINT SHOWROOM: Hamilton Wrenn • 126 N. Hamilton Avenue • High Point, NC • (336) 886-8600
CHICAGO SHOWROOM: Space 1748 • Merchandise Mart • Chicago, IL 60654 • (312) 222-0455

WE CORDIALLY INVITE FURNITURE DEALERS, TRADE SHOWROOMS AND DESIGNERS TO VISIT OUR SHOWROOM IN HIGH POINT DURING THE FALL MARKET, OCTOBER 14-22, 1999.

A Division of Winston Furniture Company, Inc.



UNITED STATES 201 348 2020 **GREAT BRITAIN** 0181 800 4406 www.samadbrothers.com e-mail:mail@samadbrothers.com

ALABAMA
Issis & Sons, Inc. Pelham 205 663 2310
Birmingham 205 981 2311

BIRMINGHAM, MI
Azar's Oriental Rugs 248 644 7311

BOSTON, MA
Steven King Oriental Rugs 617 426 3302

CHICAGO AREA
Toms-Price Home Furnishings
Wheaton 630 668 7878
Lincolnshire 847 478 1900

DENVER, CO
Floor Coverings By CPA 303 722 4700

HOUSTON & AUSTIN, TX
David Alan Rug Co. Houston 713 529 5666
Austin 512 499 0456

MINNEAPOLIS, MN
Aubry - Angelo 612 288 0898

NEW JERSEY
Worldwide Wholesale Floor Coverings
Edison 732 906 1400
Lawrenceville 609 530 9600

NEW YORK CITY
ABC Carpet & Home 212 674 1144

NORTH CAROLINA
The Rug Room By DonLamor 828 324 1776

PHILADELPHIA AREA
Albed Rug Co. 610 688 2323

PORTLAND, OR
Tufenkian Extraordinary Carpets & Rugs 503 222 3428

SACRAMENTO, CA
Mansour's Oriental Rug Gallery 916 486 1221

SALT LAKE CITY, UT
Regency Royale 801 575 6525

SAN FRANCISCO, CA
Jalili International, Inc. 415 788 3377

SANTA FE, NM
Packards 505 983 9241

SCOTTSDALE, AZ
David E. Adler, Inc. 602 941 2995

SOUTH CAROLINA
Southeastern Galleries 843 556 4663

SOUTH FLORIDA
Faith Oriental Rugs 305 692 1940

SOUTHERN CALIFORNIA
Hart's Rugs & Carpets 714 434 8440

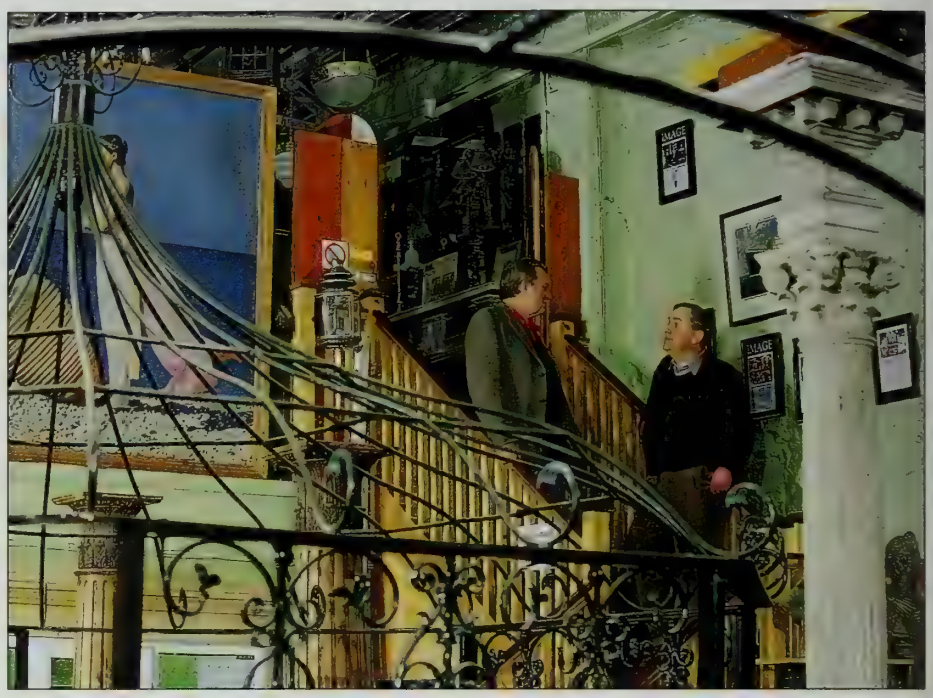
WASHINGTON, DC METRO
C. G. Coe & Son, Inc. 301 986 5800

WESTPORT, CT
Savoy Rug Gallery 203 226 5777

DUBLIN DISCOVERIES

BELOW: The Original Architectural Salvage Company carries decorative hardware and architectural fragments.

RIGHT: "You can even buy used bricks here," observes Varney, with owner Niall McDonagh.



continued from page 62

Danker shares the history of a piece of tableware called a potato ring, a hollow circle of silver that would have had a bowl placed on top of it in the eighteenth century, or within it in the late nineteenth and early twentieth centuries. "In the eighteenth century," he says, "it was the fashion to decorate everything, and you couldn't just have a plain wood or crockery bowl on the table. So if you had a bowl for vegetables, which were most likely potatoes, the silver ring that went under the bowl to dress it up was therefore a potato ring."

From Danker's Varney travels to a rough stone building that holds what he calls "jewelry of the house." The Original Architectural Salvage Company, owned by Niall McDonagh, has brass and hardware fixtures from houses dating from the eighteenth century to the

continued on page 70

DUBLIN SOURCES

1 **TIMEPIECE ANTIQUES**
58 Patrick Street
353-1-454-0774
Irish and French clocks

2 **PETER JOHNSON INTERIOR DESIGN AND DECORATION**
60 Lombard Street West
353-1-453-7088
Reproduction furniture; carpets by McMurray of Connemara

3 **H. DANKER ANTIQUE DEALERS**
10 South Anne Street
353-1-677-4009
Silver and jewelry

4 **THE ORIGINAL ARCHITECTURAL SALVAGE COMPANY LTD.**
South Gloucester Street
353-86-820-7700
Architectural fragments

5 **ROXANE MOORHEAD ANTIQUES LTD.**
65/66 Francis Street
353-1-453-3962
Furniture and decorative objects

6 **ODEON**
69/70 Francis Street
353-1-473-2384
Art Déco furniture and objects

7 **O'SULLIVAN ANTIQUES**
43/44 Francis Street
353-1-454-1143
[illegible]ighteenth- and nineteenth-[illegible]ry furniture

[illegible] ANTIQUE [illegible] FAIR
[illegible] Society
[illegible] 0866
[illegible] 29–October 3

Say Yes!

BBB™

BAILEY BANKS & BIDDLE™

WORLD RENOWNED JEWELERS SINCE 1832

In prestigious malls across the country.

1-800-651-4BBB

Jewelry enlarged to show detail.

Vicente Wolf, Japan

A N I C H I N I

linens and fabrics

New York • Atlanta • Highpoint • Dallas • Los Angeles
800.553.5309

MANSOUR

Antique Mohtashem Kashan Carpet, 8' x10' 6" - Circa 1870

MANSOUR

The Finest Collection of Persian, Oriental & European Rugs in the World

LOS ANGELES 8600 Melrose Avenue California 90069 USA Telephone 310-652-9999
LONDON 56 South Audley Street W1Y 5FA United Kingdom Telephone 0171-499-5602

DUBLIN DISCOVERIES

RIGHT: Roxane Moorhead Antiques has Georgian mahogany furniture and decorative objects. FAR RIGHT: Varney inspects Moorhead's Staffordshire figurines. "She has unusual examples."

continued from page 66

early twentieth, gazebos made from old iron balustrades, old bricks, and Georgian fire surrounds.

McDonagh explains that his business is unique in Dublin because everything is restored and finished before it's sold. "With an ordinary salvage yard, that isn't the case," he notes.

He has an extensive range of garden ornaments, including Georgian and Victorian urns and statuary as well as reproductions. Among the diverse stock, ranging from the form-follows-function beauty of industrial pieces to the simple elegance of Georgian molding, one of McDonagh's current favorites is a set of Georgian doorframes from a Dublin house built in 1746.

"I come to The Original Architectural Salvage Company because I want hardware that has been touched," says Varney. "I want something living, not something new."

His next stop is Peter Johnson Interior Design and Decoration. "Peter has a sense of what Irish furniture is about," Varney says. While an Irish Regency chair is typical of the pieces Johnson reproduces when he restores private country houses and designs interiors for manor house hotels, duplicating traditional furniture is only one of the contributions that he makes to the Irish decorating industry. "Being an island country, we have to be resourceful," he muses.

"We have a small studio in an old shop," Johnson explains, "but we also have a thirty-five-hundred-square-foot showroom where we do our own upholstery, using fabrics from our fabric library. I go to Decorex International, the big interior design fair in London in September, and the Chelsea Harbour Design Centre, and I bring home textiles from all the major houses."

One of the companies that Peter Johnson represents is McMurray of Connemara, which makes rugs in County Galway, in the west of Ireland. "You wouldn't think anything could be made there," says Johnson. Denis McMurray, who nonetheless has had a flourishing firm in Galway for nearly three decades, has worked with Varney for twelve years, both in Ireland—where he made the carpets for Varney's own house—and in the United States.

continued on page 72

LEFT: At Odeon, Dublin's only Art Déco shop, is a 1930s leatherette-covered sofa (below) with "the same streamlined curves as car designs of that period," notes Varney.

Com®
re connected.

Julie Ellis
Private Detective

Camera shops with night-vision lenses; Dim Sum restaurants that deliver.

Drive Ethan to daycare, 8:30 am; sweep Mullins office for listening devices, 11:30 am.

Notes on Davis disappearance; directions to meeting w/informant.

Download photos of Kendall surveillance; clean goop off Ethan's high chair.

Synchronize and back up my Palm V™ organizer with my PC
With just one touch.

Simply Palm

palm.com

Palm Computing, Inc., developer of the world's leading handheld platform.

Corp Corporation. 3Com, the 3Com logo, Palm Computing, and HotSync are registered trademarks, and Palm, Palm V, the Palm Computing Platform logo, Simply Palm, and More connected. are trademarks of Palm Computing, Inc. or 3Com Corporation. All rights reserved.

DUBLIN DISCOVERIES

BELOW: A selection of cut and hand-blown Irish glass and pewter plates at O'Sullivan Antiques. RIGHT: An ornate 19th-century lacquered sewing basket is fitted with ivory implements.

continued from page 70

McMurray specializes in hand-tufted rugs, made by what he describes as "a process like glorified embroidery." With a staff of twenty-two and its own designers, the company makes lush carpets for clients worldwide. "We use our own designs, and we take commissions from designers, as we usually do with Carleton," says McMurray. "One person even asked us to reproduce a Matisse painting."

Because Varney takes such pleasure in the people he works with in Ireland, he tends to mythologize them. Therefore it's not surprising when he says, as though delivering an absolute fact of social history, "There are three great Irish antiques women." The first is Desiree Shortt, a porcelain dealer, whom he has known the longest. The other two are Roxane Moorhead, a thirty-year veteran of the antiques trade, and Chantal O'Sullivan, who has a shop in Dublin, one in New York and another she recently opened in County Kerry.

Moorhead, who characterizes her stock modestly as "good brown furniture," meaning the superb Georgian mahogany that represents some of the best of Irish antiques, in fact has a very diverse inventory and even employs her own restorers and polishers. "I do have sideboards, tables and chairs," she says, "but I also have a collection of light fixtures, including chandeliers; carved eighteenth-century Neoclassical mantelpieces; and giltwood mirrors from the eighteenth and early nineteenth centuries." There is also an extensive collection of Staffordshire figurines, "and not the typical dogs, but interesting examples," says Varney. "In general, it's important to always look for figures that are a bit imperfect, or it's an indication that they may not be original. And

continued on page 74

BELOW LEFT: George Stacpoole's booth at the Irish Antique Dealers' Fair, which offers pieces from pine tables to jewelry.

BELOW: Stacpoole's inventory includes a 1930 Irish mahogany sideboard and a circa 1890 dinner service by Wood & Sons.

Cindy Crawford's Choice

Constellation
Stainless steel with diamond-set bezel.
OMEGA — Swiss made since 1848.

Omega -- my choice Cindy Crawford

OMEGA
The sign of excellence

Déjaun JEWELERS

THE OAKS SHOPPING CENTER (805) 495-1425
FASHION SQUARE SHERMAN OAKS (818) 783-3960
WESTLAKE VILLAGE (805) 373-1002

http://www.omega.ch

A little bit of rope always makes for an interesting evening.

Frangelico and coffee

- 6 oz coffee
- 1 oz Frangelico

Pour ingredients into a warm
stir, and enjoy the irresistible taste of
hazelnut liqueur.

Frangelico

...irresistible

© 1999 Imported by William Grant & Sons, Inc., New York, NY
28% alc/vol (56 proof) Maturity improves everything you drink

DUBLIN DISCOVERIES

continued from page 72

the pinhole underneath shouldn't be larger than a dime."

O'Sullivan understands the temper of her native country well enough that in the ten years she has had her Dublin shop, it has come to be known for its "tea and coffee sessions on Saturday," as well as fine antiques. "People come by and read their papers," she says, "and sometimes clients who are in town for the day stop by to chat."

All three of her shops have the same tomato-colored interiors, a hue that O'Sullivan made up herself and calls Irish red. (The exteriors are in the national green.) While the Dublin and New York shops are somewhat similar, carrying more formal pieces, the County Kerry shop focuses on country furniture.

"She has a wonderful eye," says Varney. O'Sullivan is especially proud of four eighteenth-century fireplaces, made in 1760 for Chesterfield House in England, which came to Dublin with a stop along the way—a late-nineteenth-century house owned by Edward VII.

Paul Johnston, at Odeon, comes from the Irish tradition of dealing in eighteenth-century furniture, which his father did for many years, but he broke the mold about three years ago when he opened Dublin's—and Ireland's—first Art Déco shop. "I was passionate about Art Déco from the time I was a young man," says Johnston, "but I wasn't sure there would be an interest in it here." His flourishing business provides the answer, although Johnston says half of his regular customers are Irish and the rest are French, English and American.

His inventory comes from London, New York, Paris, Vienna and Brussels. Johnston explains, "Nothing was made in that style in Ireland, which was rebuilding itself in the thirties after the civil war: and it was also a very conservative [illegible]ntry in those days."

Th[illegible]s, round low tables and skyscrape[illegible] sets of shelves that punctuate O[illegible] to be in what Johnston calls "bright-colored woods"—maple, satinwood and birch. "They were usually veneers applied to a three-ply wood," he says. "It was all about surface look in the twenties and thirties."

George Stacpoole is one of Varney's oldest friends in Ireland, and it is fitting, then, that he is often Varney's guide on shopping trips. As president of the Irish Antique Dealers' Association and organizer of the annual Irish Antique Dealers' Fair, where one can find "anything in the decorative arts from the eighteenth century onward," he knows what makes up the cornucopia of Dublin shopping. He is a County Limerick neighbor of Varney's and has a shop in Adare, which he calls "the prettiest village in Ireland." "We have thatched cottages on the main street," he says. "That's much rarer here than in England."

"George and I get in his van and go to Dublin, where he has a house, and we hit all the stores," Varney says. "It's very difficult to know which shops to pick, because the city is filled with treasures."

Stacpoole's own shop features "a bit of everything," which means eighteenth- and nineteenth-century prints, watercolors, portraits and still lifes, as well as porcelain, Staffordshire figurines and books. He has a large selection of nineteenth-century political prints relating to Ireland. "Otherwise we show hunting, shooting and fishing prints," he says.

> "Dublin is very hot right now," says Carleton Varney. "It's like a small London."

It is safe to say that Carleton Varney is a romantic, and it could be said that it is his image of his adopted country that fuses its manifold treasures into a whole picture. "You know, when I was a boy in Lynn, Massachusetts," he reminisces, "my favorite thing to do was to go to the Paramount movie theater on Saturday afternoon. Ever since, when I do a design project, it's as if I were creating a movie set, and I think of my favorite movies from those years." And what were those favorite movies? "Well," he says, "one was certainly *The Quiet Man*, with John Wayne and Maureen O'Hara." □

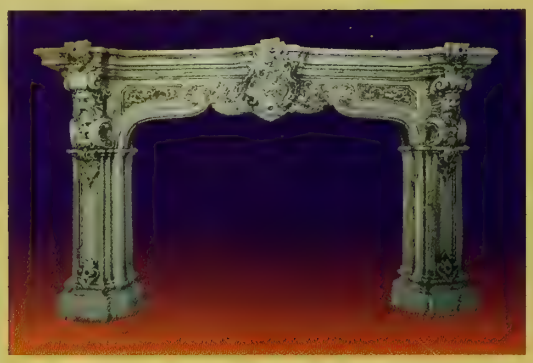
To send a gift of Frangelico anywhere in the U.S. or Canada call 1 800 238 4373. Void where prohibited by law. Produced and bottled by Barbero S.P.A., Canale, Italy. 28% alc/vol (56 proof). © 1999 Imported by William Grant & Sons, Inc. New York, NY 10020. Maturity improves everything you drink.

GAL 2004

GREAT GATSBY'S®

ANTIQUE AUCTION
OCTOBER 15, 16, & 17

Tiffany Marble &
Mosaic Wall Fountain



19th c. Carved Marble Mantel

19th c. French Marble-Inlaid
Walnut Cabinet 12′ h

18th c. Foyer Fountain 5′ h x 6′ dia.

Spirit Triumphant, Marble & Bronze
Approx. 6′ h

100,000 Sq. Ft. Warehouse-Showroom
Featuring An Exquisite Selection Of:

- Fine Antique Furniture
- Quality Reproductions
- Mantels
- Chandeliers
- Stained Glass
- Clayworks
- Garden Statuary & Fountains
- Palatial Gates
- Wine Tasting & Pub Bars
- Billiard Tables
- Architectural Elements
- 18th & 19th c. Oil Paintings

Selling Wholesale To The Public
Six Days A Week And At Auction

For Complimentary Auction Catalog

[illegible]chtree Industrial Blvd., Atlanta, GA 30341
[illegible]70-457-1903 • www.gatsbys.com

ELIZABETH GAGE

Designs © Elizabeth Gage

An exquisite collection of hand made jewels in 18ct gold.

A special presentation of Elizabeth Gage jewels will be shown at the Four Seasons Hotel, New York, 4th - 7th October 1999.

20 ALBEMARLE STREET, LONDON W1X 4LB Telephone 44 (0) 171 499 2879 Facsimile 44 (0) 171 495 4550

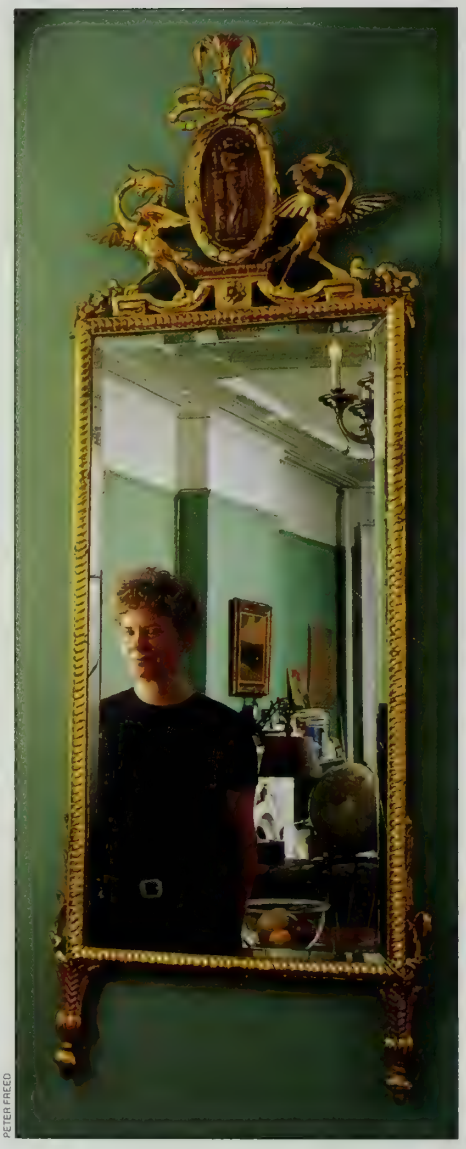
SUZANNAH LESSARD

HEIRLOOM

When I was a little girl, I spent a great deal of time at my grandparents' house, which was a grand house with two dining rooms—the big dining room and the little dining room. The house was awash in wondrous objects, many of them gilded and all of them joyous in mood, whether in themselves or in the way that they were placed in relation to each other. It was a house in the Gilded Age style, which is to say that it had been built more for parties than for family life. An exception was the little dining room, which was located just off the kitchen in what had formerly been a laundry. There the scale was intimate and the furnishings were more grounded than those in the rest of the house, which tended to dance around and float. The house at large was the creation of my great-grandfather Stanford White, while the little dining room had been the inspiration of his son, Lawrence, my grandfather and also an architect, and reflected his more private, sober character.

There was, however, one object in the little dining room that was of a piece with the rest of the house, though still with a difference. This was a mirror, the heavy, beveled glass itself about three and a half feet by two, with a delicately carved frame that erupted at the top into two griffins with their wings partly unfolded, their long necks curved, their leonine legs in a prancing posture on either side of an oval medallion that contained in relief the figure of a woman in Grecian dress. The frame was encrusted-looking and darkened, with a metallic finish that had long [illegible]ished. It was in this aspect that it [illegible] the objects elsewhere, wh[illegible] for the most part, purely ce[illegible] brightness. The mirror [illegible] its darkness also myster[illegible] it with a feeling of happin[illegible] and a sense of freedom and [illegible] the future that had to do, I thi[illegible] certain security and orderliness a[illegible] ing that I found as a little girl with [illegible] circle of my grandparents' presence[illegible]

When I was twelve, my grandfath[illegible]



PETER FREED

New York–based journalist Suzannah Lessard, a great-granddaughter of architect Stanford White, wrote *The Architect of Desire: Beauty and Danger in the Stanford White Family*. Her 18th-century mirror has been recently gilded.

died, and a few years later my grandmother turned the house over to one of my uncles and moved to a nearby cottage. At this time she said that each grandchild could choose one object in the house for themselves. There were [illegible] grandchildren, most of them a lot [illegible] I: The idea was that each [illegible] ave [illegible]mething small. The [illegible] hav[illegible] anything from this [illegible]tiful house [illegible] never occurred to [illegible] nevertheles[illegible]en I heard of my grand-mother's [illegible] immediately and [illegible] said that [illegible]ed the mirror in [illegible]tle dining [illegible] Even today I am stunned by my boldness as I was stunned then when I was told that I could have it.

As there was no spot for the mirror in my home, it was put in the care of a trustworthy, childless couple who lived in the neighborhood. There it stayed safely through my teens and then my twenties as I moved into adult life in Manhattan but not into dwellings that could accommodate this spectacular possession. It was not until I was twenty-eight and had met the man I would marry that I moved, with him, into a place that was even remotely proportionate to my heirloom.

At this point the second chapter of my history with the mirror began, marked by a kind of battle with it that would break out at times of transition. These moments of horror arose, I think, out of a paradoxical lifelong, driving ambition to achieve both emancipation and connectedness. All my life the idea that these two are in conflict has offended me, and in particular it has offended me to be told that to the extent that I value connectedness and the meaning and context that the past gives to my life, I limit my growth as an individual. And yet I have always known in the core of my being that family pasts can frame our images of ourselves and our place in the world—can mirror us—in ways that are crippling.

The moment of taking possession of the mirror was, literally, breathtaking for me. As a preliminary to the move to Manhattan, I had it carefully transported to my mother's nearby home—my parents were divorced by this time—and placed on a hook in her hall, whereupon the hook gave way and the mirror crashed

continued on page 82

"Cape Cod" automatic.

TIME LASTS FOREVER.

Available at Hermès Boutiques and Selected Fine Jewelry Stores.
For information, please call 1-800-441-4488

1999 Passat GLX shown. MSRP $28,150. Price excludes taxes, registration, transportation, options and dealer charges. Dealer sets actual price. Features not visible in this photograph include V6, leather, wood...basically, everything that makes an expensive German car fun. Minus the "expensive" part. ©1999 Volkswagen.

1 800 DRIVE VW or WWW.VW.COM.

Drivers wanted.®
The Passat.

SUZANNAH LESSARD

continued from page 78

to the floor and the delicate frame—though not, for some reason, the heavy glass itself—smashed into smithereens.

As the mirror fell—but, alas, not one moment before that—I knew that it should have been obvious that the hook would not support it. My remorse and my grief were unspeakable. At an expense far beyond my means, I had it repaired by one of the most reputable restorers of antiques in New York.

When the mirror came back from the restorer to the New York apartment that I shared with my husband-to-be, it was placed to one side of an archway in the center of the wall at one end of our living room, on three sturdy hooks embedded in a small plank that was affixed to the solid plaster wall with screws placed at obsessively close intervals. Such a striking piece ought to be in the center of a wall, but the archway was there, and the griffins with the woman in the medallion reached above the molding. Nevertheless, in time the mirror became a peaceful, integral feature of the very pleasant living room that my husband and I created there.

Seventeen years later our marriage came apart. At this painful time I moved into a smaller apartment. Though cramped in some ways, my new apartment had some capacious features, such as a generous front hall and several large closets with heavy wooden doors. Though it would have made sense to leave my mirror at my old home until I moved to a place where it would have fit more naturally, I found that I wanted my heirloom at this perilous moment. I longed for the sense of continuity that it would provide. When it arrived, one peek inside the packaging told me that it was in pieces. As with the inadequacy of the hook in my mother's house, I knew that the movers were not up to the job. I was unable to unpack the mirror for months, by which time it was impossible to collect insuran

This time I did not h[illegible] ney for a restorer. I did have a [illegible] wever. The behavior of friends [illegible] ime of the breakup of a marriage [illegible] dictable, I had found. Lifelong [illegible] can evaporate, while people h[illegible] central to one's life come forw[illegible] openhanded support. My friend [illegible] was one of the latter. A former restorer of antiques who in midlife was going for a Ph.D. in architectural history, she told me that she would fix my mirror for the cost of materials, though she was very busy and had little money herself.

In about six months the mirror was back in one piece. I hung it in the front hall, in a corner at right angles with one of the closets. It was in this period that I got going on a major piece of writing with which I had struggled for years. My book was part memoir, part family history and part biography of my glorious and disastrous great-grandfather, of whose legacy my mirror was a part. That I wanted my heirloom with me at the very moment at which I was radically reinterpreting the family story perfectly expresses my lifelong belief in the compatibility of emancipation and connectedness.

Yet one summer day during this period, when I was looking for a piece of clothing in a hurry, I suddenly remembered the closet in the hall and, rushing to it, grasped the doorknob and tugged to no effect; the heavy door had swollen in the humid heat and was stuck. Taking the knob in both hands, I then gave it such a terrific tug that the door not only flew open but out of my hands, whereupon it crashed into the frame of my mirror, which instantly shattered at all the original break points and fell in a heap around the glass, still miraculously intact, though facedown, on the floor.

> To strip my mirror of its mysterious, crepuscular hues seemed sacrilegious.

When I told Sylvia what had happened, she said, "Oh, thank God. From your tone I thought someone was dead." She promised to fix my heirloom again—against death that would be easy, she said—though not right away, as she was at the moment overwhelmed.

When, a year or so later, with my book under way, I moved to a more [illegible]omfortable apartment in Brooklyn, my [illegible]irror was still safely in pieces, so to [illegible]peak, in Sylvia's closet. My new apartment was in an 1850 town house and included the parlor floor, which had a fourteen-foot ceiling and an arched niche—perfectly scaled to my heirloom—placed centrally between two elegant tall windows at one end of the room. It was in the next several years that my book took shape, and I can say in retrospect that this was because I had finally become able to acknowledge the darkness in the story and integrate it successfully with the brightness. In my mind this is connected to my attraction to the mirror because, although it had about it an ecstatic quality, it was unusual in the environment of my childhood in its darkness. Nevertheless, throughout this period, through publication of my book, which I titled *The Architect of Desire: Beauty and Danger in the Stanford White Family*, and through all the personal changes that publication entailed, the niche in my living room remained empty. Perhaps in such a time of transformation this was necessarily so.

Then, a few months after the softcover edition was published, Sylvia said that she had become fascinated by gilding and was eager to try it out on my mirror. Inwardly I was horrified—to strip my mirror of its mysterious, crepuscular hues seemed almost sacrilegious. Yet I knew that I might well never see it in one piece again if I did not go along. So in order to encourage the process, I set up a worktable in my erstwhile nineteenth-century formal parlor, and sure enough, the shopping bag full of pieces as well as the glass soon migrated across the river.

First Sylvia stripped the pieces of the broken frame down through the many layers of finish to the wood. In doing this she discovered that its provenance was probably not late nineteenth century, as had been supposed even by Sotheby's—I had once had it appraised by photograph—but that it was an eighteenth-century piece that had been tarted up with additional flummery in the Gilded Age. The original piece as she reconstructed it was more elegant, more spare and more breathtaking than ever, though also strangely plain in its nude wooden state. She glued it together, then primed it—my griffins, unbelievably, became flat white. Then she got a job

continued on page 84

Every woman
has her own special allure.
CHANEL
ALLURE
ALLURE
THE IRRESISTIBLE FRAGRANCE FROM CHANEL
NEIMAN MARCUS • BERGDORF GOODMAN
©1996 CHANEL®, Inc. ALLURE®

SEPARATED FROM OTHER VODKAS BY THE ATLANTIC OCEAN, THE BALTIC SEA, AND A VERY LARGE GULF.

Poland's Chopin Vodka is handcrafted according to a 500-year-old tradition. Each small batch is made from 100% Stobrawa potatoes and distilled four times for a distinctive smoothness and finish.

CHOPIN VODKA

IMPORTED BY MILLENNIUM® IMPORT CO., MINNEAPOLIS, MINNESOTA U.S.A. ©1998 MILLENNIUM® IMPORT CO.
100% Neutral Spirits Distilled from Potatoes 40% ALC./VOL. (80 Proof)

MANHATTAN ART & ANTIQUES CENTER

The Nation's Largest and Finest Antiques Center. Over 100 Galleries offering Period Furniture, Jewelry, Silver, Paintings, Americana, Orientalia, Africana and other Objets d'Art.
Open Daily 10:30-6, Sun. 12-6 • Convenient Parking • Open to the Public

PRESENTS

Studio porcelain vase with stylized waves & ducks upon a carved white ground, MAKUZU KOZAN. Height, 13". Meiji Period.

FL[illegible] CRANES [illegible]QUES LTD
[illegible] Japan

1050 Second Aver[illegible] NY 10022 • Galleries 55, 56 & 58
Flying Cranes Antiques Ltd: 212 [illegible] 212-223-4601 • E-Mail: flyingcranes@earthlink.net
Manhattan Art & Antiques Center: 212-355-44[illegible] 212-[illegible]-4403 • www.the-maac.com • E-Mail: inf[illegible]@the-maac.com

GUEST SPEAKER

SUZANNAH LESSARD

continued from page 82

teaching in Providence and had to retire the project—temporarily, one hopes. For safekeeping we hung it in the niche, white and very light without the glass, which remains in a closet downstairs.

The walls of my living room are the color of bluegrass, with white trim. The now white frame of my mirror, with the green wall showing through where the glass should be, fits so perfectly that people mistake it for a part of the ornamented architecture. To me, however, the sight is eerie—ghostly ironic, a postmodern quotation of a form wrested from its meaning and context, suspended, out of time: in itself an image of transition.

In the very same period as this last reconstruction of the mirror I fell in love. Because of this I too have become suspended in time as I consider moving to another city. I can only hope that the force in me that smashes the mirror has been placated by the more substantive frame-breaking that I accomplished in my book. But as of this date, the story of me and my heirloom must end here, midmetamorphosis.

As in all major transitions, the future is scarcely imaginable. But if I try to pierce that darkness, what comes to mind is an interior of contemporary design where large, light-filled spaces open up, asymmetrically, into each other, forming big, irregularly shaped areas of white wall. On one of these my heirloom, intact and freshly gilded, is hung. Its placement is not central—it would not be right for it to be central in this modernist interior—but a little off to one side, where it creates a playful, satisfying counterpoint to the prevailing style. I often put a vase of flowers on a table in front of it, and the flowers are reflected in the mirror, as is the space, full of light.

Sometimes I see myself in it, too, for the spot is handy for checking out a new haircut or the angle of a hat. However, the frame that encloses me then is not only that of familial associations. The mirror also reminds me of its own eighteenth-century provenance and of my own now long adult history, with which it has been so entwined. Above all, in its brightness, it will always remind me of an unconditional gift of friendship in frightening, uncertain times. □

Patterson, Flynn & Martin®

carpet

D&D Building · 979 Third Avenue · New York, NY 10022 · 800-833-0667

© F. Schumacher & Co. 1992

MARCELLO MASTROIANNI IN PARIS

THE LATE ACTOR'S PRIVATE REFUGE ON THE LEFT BANK

Text by Michael Peppiatt
Photography by Erica Lennard

THE MORE FAMOUS THE late Marcello Mastroianni became, the more he longed to live simply. Having starred in Fellini's *La Dolce Vita* (1960) and *8½* (1963), Antonioni's *La Notte* (1961) and Germi's *Divorce—Italian Style* (1961), he was already one of the world's leading screen personalities by the early sixties, and he went on to create a huge variety of comic and touching roles until a few years before his death in 1996. But whenever he could escape the limelight, the great Italian actor sought a particular privilege: to be able to live like anyone else.

Mastroianni had always loved Paris, and when he decided in the early nineties to establish a retreat there, he made his intentions very clear. "When I come to Paris, I want to live simply," he told his friends. He thus ruled out any thought of the kind of grand classical town house or vast bourgeois apartment that international stars are expected to make a

continued on page 90

COURTESY ANNA MARIA TATÒ

During the last years of his life, actor Marcello Mastroianni (left) and Anna Maria Tatò spent much of their time at his apartment on Paris's Left Bank. BELOW: The living room.

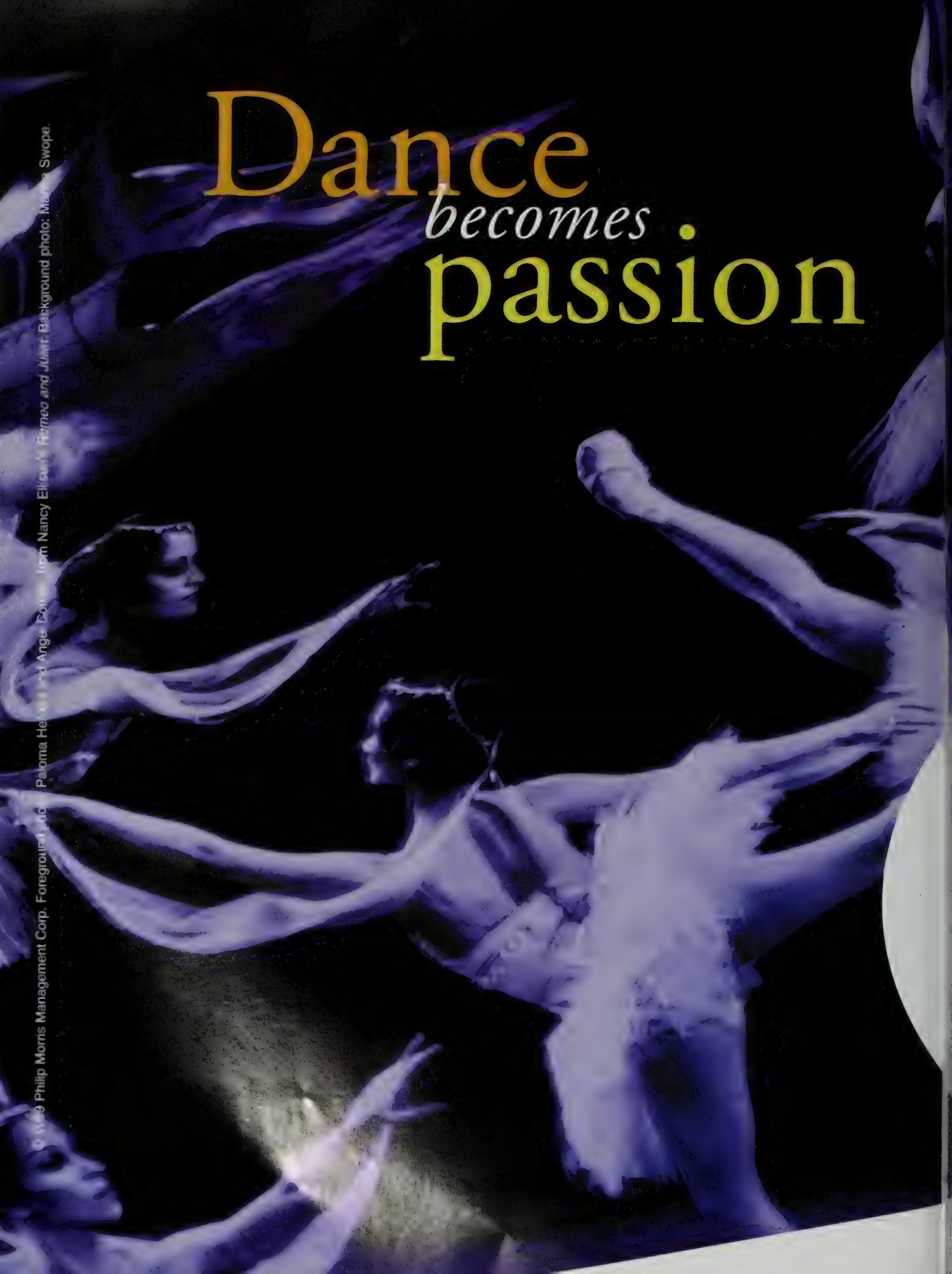
EBEL

THE ARCHITECTS OF TIME

"Sport Classic" in steel and 18K gold. Water resistant to 50 m. 5 year international limited warranty

alvin goldfarb, jeweler

305 Bellevue Way NE • Bellevue, WA 98004 • (425) 454-9393



Philip Morris Management Corp. Foreground photo: Paloma He[illegible] and Ange[illegible] from Nancy Eli[illegible] *Romeo and Juliet*. Background photo: Ma[illegible] Swope.

American Ballet Theatre

In cherished classics and modern masterpieces alike, American Ballet Theatre's international troupe of dancers brings new perspectives and boundless talent to stages all over the world. Yet beyond the magnificent scenery, spectacular costumes and exquisite performers lies the essence of ABT: a dedication to the pure grace and power of their art. You feel it in every gesture, and see it in every movement. Let the passion of American Ballet Theatre move you.

Philip Morris Companies Inc. is proud to be a long-time sponsor of American Ballet Theatre. Now in our fifth decade of arts support, we continue our commitment to the visionary individuals and pioneering organizations whose creativity inspires us all.

American Ballet Theatre
City Center, New York City
October 19–October 31, 1999
For tickets, call (212) 581-1212

To find out how you can support ABT, call (212) 477-3030 or visit www.abt.org/

Supporting the spirit of innovation.

PHILIP MORRIS COMPANIES INC.

KRAFT FOODS, INC. MILLER BREWING COMPANY PHILIP MORRIS CAPITAL CORPORATION
PHILIP MORRIS INTERNATIONAL INC. PHILIP MORRIS U.S.A.

Architect Philippe Jonathan transformed the top two floors of a building into one spacious residence. ABOVE: Sunlight floods into the dining room from the new solarium.

continued from page 86

beeline for. He went instead to the heart of Saint-Germain-des-Prés and settled for a small flat at the top of a nineteenth-century Haussmann-style building on the rue de Seine, a street full of art galleries, antiques shops and small restaurants that runs from the river to the Luxembourg Gardens. The location was perfect, and the little apartment had sublime views of the city, but the interior was, to say the least, unassuming.

"There was no false[illegible] esty about this," says Ph[illegible] Jonathan, the architect Mastroianni commissioned to rethink his aerie. "Marcello felt most at home in essentially simple, understated spaces—though he made sure, once he moved in, that they were well designed. He had been drawn to architecture while he was a student, before his acting career began, and he remained passionately interested in it. He loved going over every detail of the changes that were made here. That was wonderful for me, not only because he was such marvelous company but because I felt we were creating something together. He asked me to show him exactly how the radiators were going to be recessed, for instance, and then he would [illegible] very intrigued by the [illegible]eling of a ledge or the [illegible]ade o[illegible] that would look best on the window frames. Craftsmanship was in Marcello's blood: Both his father and grandfather had been carpenters, and his uncle Umberto was a well-known sculptor. He liked things about the house to be sober, functional and perfectly made."

continued on page 94

ABOVE: Shelves in the dining room hold books, photographs and videos of his movies. Mastroianni picked up the Marcello Smoking hologram lamp while filming in New York.

SONY

Turning it off will only make you sad.

WEGA™ TELEVISION

You haven't seen television until you've seen the Sony FD Trinitron® Wega Flat Screen Television. So different, it's like watching TV for the first time. The visually flat screen delivers satisfying picture clarity, pinpoint corner-to-corner focusing, exact image reproduction and outstanding wide viewing angles with minimal glare. Get the Sony Wega TV, and you get the next golden age of television. To satisfy your craving, call us for a free Home Entertainment Planner or visit us at **www.sony.com/he.**

©1999 Sony Electronics, Inc. Reproduction in whole or part without written permission is prohibited. All rights reserved. Sony, Wega, FD Trinitron, Digital Cinema Sound and the Sony Home Entertainment Universe logo are trademarks of Sony. DirecTV Inc. is a unit of Hughes Electronics Corporation. WebTV is a trademark of Microsoft Corporation.

SONY HOME ENTERTAINMENT UNIVERSE™

The Sony Universe: WEGA™ TV • DVD • DIGITAL CINEMA SOUND™ • DIRECTV® SYSTEM • WEBTV® RECEIVER

To begin your journey, call **1-888-766-9151.**

VIKTOR SHVAIKO

Image Size: 37" x 54"

© Soho Editions and Viktor Shvaiko 1999

"CARRER DE CATALONIA"

"Carrer de Catalonia" is the latest deluxe limited edition Serigraph-on-Canvas from Viktor Shvaiko. Created from over one hundred hand drawn color plates, each has extensive hand painting, is individually numbered and signed by the artist. "Carrer de Catalonia" is available at select fine art galleries throughout the United States and Canada. For the gallery nearest you, check the listings below or call Soho Editions at 410-581-2914.

VILLAGE GALLERY
Lake Forest, CA (949)768-8421

P&C FINE ART
Washington D.C. (703)698-8452

KAVANAUGH ART
W. Des Moines, IA (515)279-8652

ART LEADERS
W. Bloomfield, MI (248)539-0262

CONTEMPORARY ART GALLERY
Toronto, Canada (416)499-6034

AVENIDA ART GALLERY
Calgary, Alberta (403)278-3[illegible]

WHITE ROCK GALLERY
White Rock, B.C. (604)538-4452

HANSON GALLERY
Carmel, CA (831)625-6142

BEACH GALLERY
Cape May, NJ (609)390-7899

ARTIQUE
Pleasanton, CA (925)847-5799

KENNETH BEHM GALLERY
Seattle, WA (425)454-0222

ANN JACKSON GALLERY
Roswell, GA (770)993-4783

JANE ANTONY
Newtown, PA (215)860-1227

[illegible] PLAZA
[illegible], CO (303)[illegible]

THE GALLE[illegible]
[illegible] Park, KS [illegible]

ATLAS GALLERIES
Chicago, IL (312)329-9435

JAMES BOND GALLERY
Los Gatos, CA (408)395-1415

LORI'S ART GALLERY
Woodland Hills, CA (818)884-1110

WHITBREAD GALLERIES
Dallas, TX (972)304-3336

RENAISSANCE FINE ART
Baltimore, MD (410)484-8900

OJ GALLERY
New York, NY (212)754-0123

OCEAN GALLERY
Stone Harbor, NJ (609)967-4462

GALLERY HAWAII
Kaha[illegible] Hawaii (808)669-2783

SUNDOOK GALLERY
Boca Raton, FL (561)852-0017

GALLERY ONE / WRITERS SQUARE
Denver, CO (303)629-5005

GALLERIE MICHAELANGELO
Los Angeles, CA (310)559-3455

PIERSIDE GALLERY
Huntington Beach, CA (714)969-7979

CAROL SCHWARTZ GALLERY
Philadelphia, PA (215)247-6602

LARRY SMITH GALLERY
W. Hollywood, CA (310)360-9135

CENTRAL GALLERIES
Cedarhurst, NY (516)569-5686

PUBLISHED BY
SOHO EDITIONS

© 1999 Domaine Chandon Inc., Napa Valley, CA

© 1999 Domaine Chandon, Inc., Yountville, CA www.dchandon.com
When you realize that time can't separate friends,
CALIFORNIA BRUT CLASSIC
CHANDON
Drink it in, Drink it in, Drink it in.
METHODE TRADITIONNELLE
SPARKLING WINE

EVEN WITHOUT WINDOWS,
A ROOM CAN STILL HAVE A
SPECTACULAR VIEW.
ASK YOUR DESIGNER ABOUT OUR FINE TABLES AND MIRRORS, OR CALL US AT 1-800-692-2112.
La Barge
THE SOUL OF A ROOM.

LEFT: The study. BELOW: "He wanted his bedroom modern and calm. The wood gives you the sensation of being on a boat." The actor's daughter Barbara created the screen.

The location was perfect, and the little apartment had sublime views of the city, but the interior was unassuming.

"The views made Marcello feel like he was living in a balloon floating above Paris," says Jonathan. ABOVE: A collage by Mastroianni's uncle Umberto hangs in his study.

continued from page 90

No sooner had Mastroianni concluded his initial purchase than he was offered the other tiny abodes that made up the building's top two floors. Since he and filmmaker Anna Maria Tatò, who shared the last twenty-two years of his life, planned to [illegible] long stretches, [illegible] space proved to be a boon. What had started out as a kind of fantasy refuge now showed distinct possibilities as a pied-à-terre for two.

There was nevertheless a lot of work to do, not only on the interior but on the other owners in the building. "We needed their agreement to make some basic improvements to the hallway and staircase," recalls Jonathan. "They were in a pretty appalling state, and it amused Marcello that people coming to visit in his new Paris apartment would think, Poor Marcello! Things can't be going too well."

Jonathan's first task lay in deciding how best to transform the former warren of lodgings into a single, comfortable and convivial living

continued on page 96

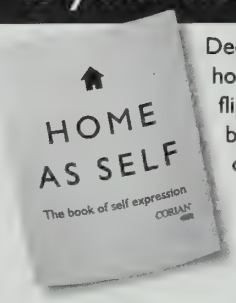
Brunschwig & Fils®

Marion Sofa Texture on Small Recamier; Gaston Cotton & Linen Print, drapery and wall; Sanford Woven Plaid, pillow; Chou lamp

Through Architects and Interior Designers

http://www.brunschwig.com

Is your home a reflection of you?



Decorate with all your senses. Take a color test. Learn how your choice of décor can affect your emotions. Or flip through pages of inspiring photos. It's all in our free booklet. Use the form below, visit www.corian.com/info or call **1-800-986-6444 ext. 191.**

CORIAN® DUPONT

Name_____

Address_____ City_____

State_____ Zip_____ Phone_____

191

Are you: ☐ *Remodeling?* ☐ *Building a new home?*

How soon will you be starting your project? ☐ <3 months ☐ 7-12 months ☐ 4-6 months ☐ not sure

Send to: DuPont Corian®, P.O. Box 308, Mount Olive, NJ, 07828

MARCELLO MASTROIANNI

continued from page 94

space. "There were plenty of problems from the word *go*," he explains with a rueful smile. "But there were also two great advantages. Once we had opened the top floor all the way up to the roof, we got this fantastic vertical space with an interplay of cross beams overhead. Then we worked on installing as many windows as we could, in the walls and in the roof, so that the spectacular views came flooding into the apartment. Marcello once said that his ideal house would be a hot-air balloon floating on top of the Eiffel Tower that would allow him to see Paris from every angle. I think he felt that this apartment, which overlooks Saint-Germain and the church of Saint-Sulpice, then takes in the golden dome of the Invalides and the Eiffel Tower, was the next best thing."

Because the views and the light are better on the upper floor, Jonathan and his clients agreed to divide it into a large living room, a dining room and a kitchen, with the lower floor containing an entrance hall, the master bedroom and a study. Apart from the odd poster and the occasional memento, there is little evidence that this low-key duplex was once the refuge of a world-famous actor. The paintings on the walls tend to be by Mastroianni's friends, except for an eighteenth-century view of the Piazza Navona in Rome and the amiable, turn-of-the-century landscapes, which lend the dining room a hint of Mediterranean dolce vita—an atmosphere that Jonathan cleverly amplified by building a solarium outside the windows. Similarly, although the apartment's furniture includes some fine pieces, such as the seventeenth-century farmhouse table in the kitchen, the deep sofas and leather armchairs in the living room and the study were chosen for their individual ease rather than for any overall decorative effect.

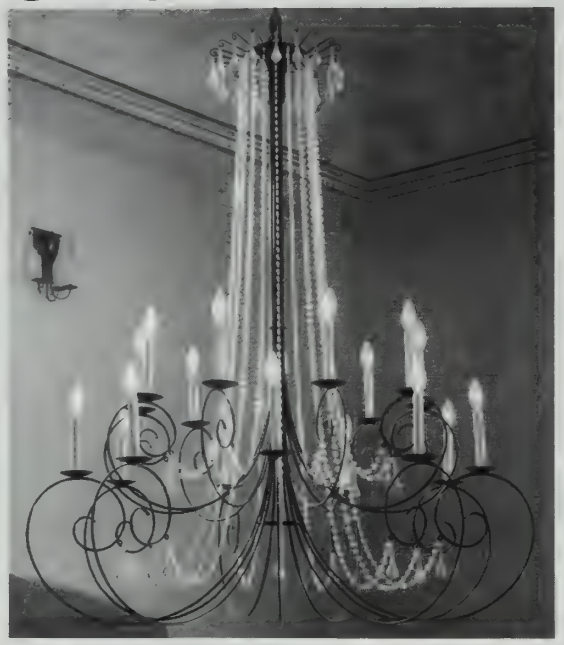
For the bedroom, Mastroianni told Jonathan that he would like to go to sleep there with the impression that he was on a boat, drifting through Paris. "Marcello had a real passion for wood, which had come down to him through his family," Jonathan explains. "So we used a lot of oak in the room—it has

continued on page 98

EXCLUSIVELY THROUGH
Brunschwig International®
THROUGH ARCHITECTS AND INTERIOR DESIGNERS

STUDIO STEEL™

CRYSTAL SCROLL

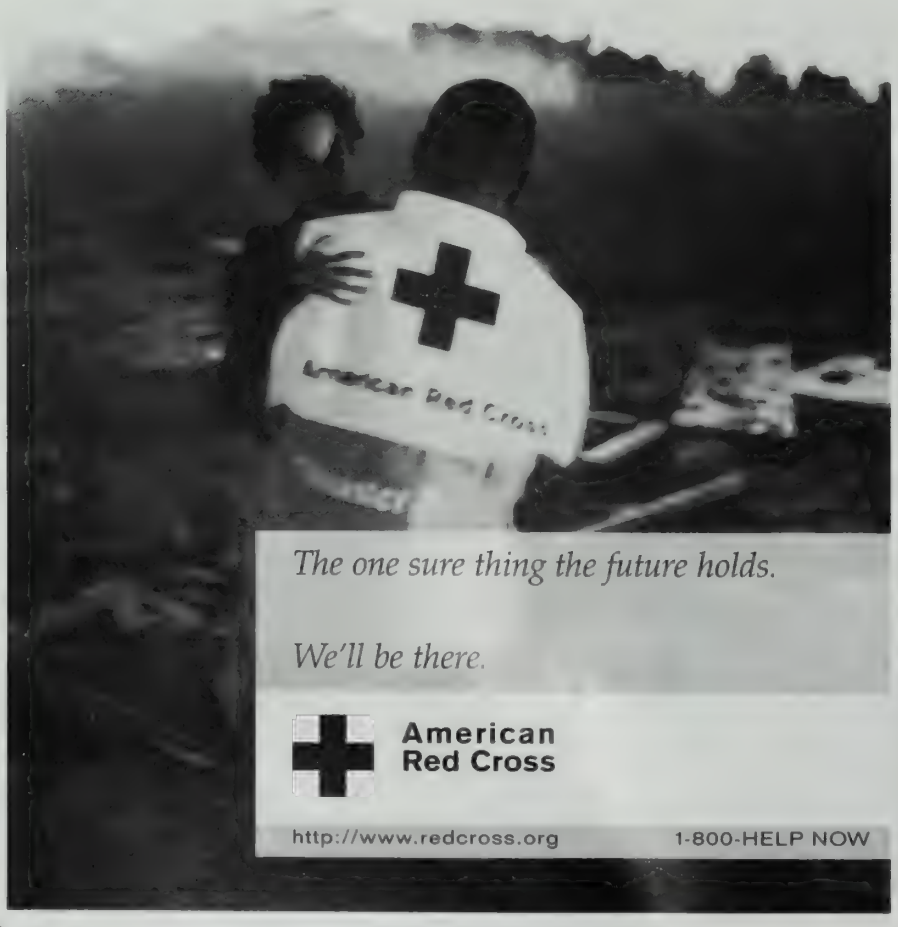


Available through your Designer or Architect. Please call for showroom information.

ATLANTA/BOSTON/CHICAGO/DANIA/DALLAS/DENVER/HOUSTON/LOS ANGELES/MINNEAPOLIS/NEW YORK/SAN DIEGO/SAN FRANCISCO/SEATTLE/WASHINGTON DC/WESTPORT

©1999
STUDIO STEEL,INC
WASHINGTON,
CONNECTICUT 06777
860 868 7305
800 800 5712
FAX 860 868 7306
WWWSTUDIOSTEEL.COM

EXCEPTIONAL HANDWROUGHT LIGHTING



The one sure thing the future holds.

We'll be there.

American Red Cross

http://www.redcross.org 1-800-HELP NOW

continued from page 96

a gentle, soothing effect. Marcello's daughter Barbara inherited his love of wood, and it was she who made the large inlaid screen that serves as a headboard for the bed." Other reminders of Mastroianni's family include the impressive winged sculpture by his uncle Umberto, which dominates the entrance hall. The room that evokes the actor best, however, remains the little study, which, apart from its handful of film souvenirs, comes very close to the ideal space that Mastroianni originally set out to find.

"Marcello hated any kind of showing off. What he really wanted when he wasn't working was to lead as ordinary a life as possible," says Anna Maria Tatò. "He avoided formal dinners and fancy receptions as much as he could. But he did adore eating well at home, preferably with a few close friends, and our kitchen was designed with that in mind. When he and Philippe were discussing the fireplace in the living room, Marcello insisted that it should be designed so that he could grill lamb cutlets in it for his guests. He was a relentless perfectionist about things like that, and although

> Mastroianni had always loved Paris. "When I come to Paris, I want to live simply," he told his friends.

he favored simplicity, he also enjoyed small luxuries like linen sheets and mohair and cashmere blankets on the bed.

"He loved the houses he lived in and was always thinking of ways to make them more comfortable and attractive," she continues. "He liked the linen tablecloths we used to buy in Venice, for example, and he used to enjoy a table setting with different, brightly colored napkins. But in the end his great luxury, the one he cared about most, was being completely himself. His apartment reflected his way of being—essential simplicity, natural, elegant sophistication and peacefulness." □

excursions
The adventure begins at home.
SILVER
LEONARDO DA VINCI
Lane®
For a Laneventure showroom near you, call 1-800-235-3558 or write to us at P.O. Box 849, Conover, North Carolina 28613. Visit our website at www.laneventure.com.
New York • Chicago • San Francisco • Detroit • Washington • Dania

MALTESE MEMORIES

TOURING THE CENTURIES-OLD CASA ROCCA PICCOLA

Text by Roland Flamini/Photography by Robert Reck

GOOD AFTERNOON, LADIES and gentlemen, and welcome to Casa Rocca Piccola. I'm your tour guide, Nicholas de Piro." Only occasionally do visitors realize that the scholarly gentleman leading them through the fine old house in Valletta, the capital of Malta, is in fact its owner. "I don't say I own the house unless I am asked directly," says de Piro, who is actually the marquis de Piro. "Then I usually respond that the house owns me." He likes to act as a guide from time to time because he enjoys seeing people's reactions to his richly evocative restoration of what he calls "a vintage Maltese house belonging to a noble family."

continued on page 104

RIGHT: In the Maltese capital of Valletta, Casa Rocca Piccola offers the public a chance to view a noble residence dating back to the 16th century. BELOW: The green room, a salon.

life stuff storage®

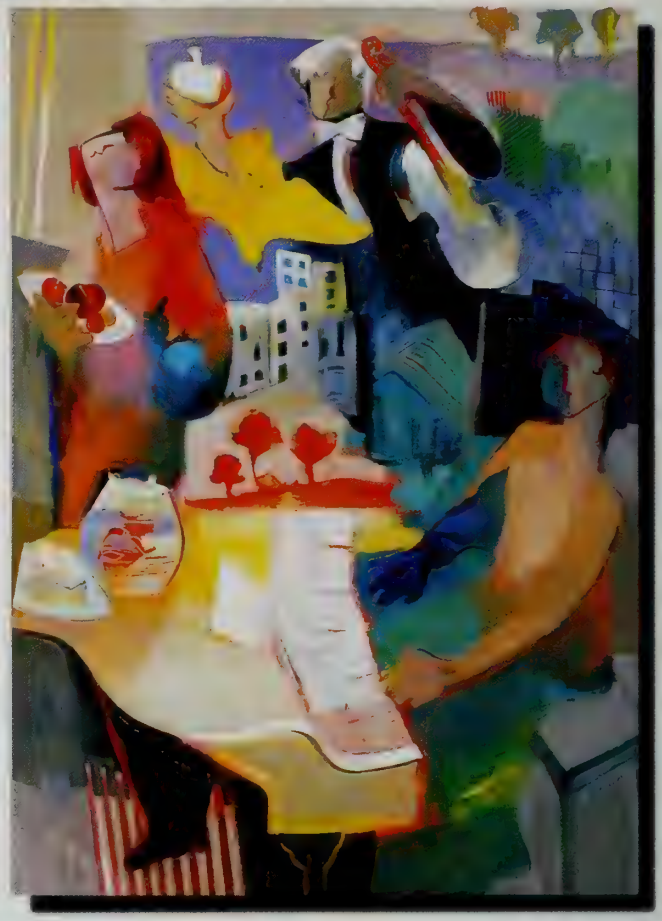
© 1999 California Closet Company. All rights reserved. Each franchise independently owned and operated.

Where do you put the stuff that you're about? All that you are? Tell us. We're listening.
And this is how we start to create your custom solution.

Call us for your complimentary in-home consultation at 800.336.9195
in the US and Canada or visit us at www.calclosets.com.

CALIFORNIA CLOSETS®

HESSAM ABRISHAMI



"FLIGHT WITH COLORS" A DIPTYCH OF TWO GICLÉE PRINTS ON HEAVY RAG PAPER, 40" X 60" TOGETHER. EDITION OF 195 PLUS PROOFS.

ALABAMA
Ashland Gallery
Mobil 334.479.3548

Carlisle Gallery
Huntsville 256.539.1096

Moore Frames & Art
Birmingham 205.991.1560

ARIZONA
Gaun Fine Art
Scottsdale 602.874.5810

CALIFORNIA
Gallery Nash
Carmel 831.622.9009

Tracey Renee Gallery
Escondido 760.432.0017

Coastal Gallery
Half Moon Bay 650.726.3859

Pierside Gallery
Huntington Beach 800.959.7979
714 969 7979

Coast Gallery
Laguna Beach 949.376.4185

James Bond Gallery
Los Gatos 408.395.1415
800.887.1007

A Gallery Fine Art
Palm Desert 760.346.8885
800.545.1086

Artique, The Picture Place
Pleasanton 925.847.8799

Derrick Smith Fine Art
West Hollywood 800.280.4998
310.360.9135

COLORADO
The 21st Century Gallery
Denver 800.627.6156
303.320 0926

Artesia Fine Art Gallery
Vail 888 321 3800 970.476 9800

FLORIDA
Galerie [illegible]
Delray B[illegible]
561 [illegible]

Stellers Gall[illegible]
Jacksonville 800 642 [illegible]

Shaw Gallery
Naples 888.406.1369

GEORGIA
Regency Fine Art
Atlanta 800.669.6290

IOWA
ARA Gallery
Cedar Rapids 800.915.ARTS
319.366.2520

Kavanaugh Art Gallery
West Des Moines 888.515.8682
515.279.8682

KANSAS
Leawood Fine Art
Leawood 913.338.4999

LOUISIANA
Teri Galleries Ltd
Metairie 800.533.8374 504 887 8588

MARYLAND
Discovery Galleries
[illegible] Bethesda 301.365.8181

MICHIGAN
Danielle Peleg Gallery
W. Bloomfield 248.626.5810

Saper Galleries
E. Lansing 517.351.0815

MINNESOTA
Art Resources Gallery
Edina 612.922.1770

MISSOURI
Barucci Gallery
Clayton 314.727.2020

NEVADA
Art At Your Door /Gallery II
Las Vegas 702.256.7278

NEW JERSEY
Ocean Galleries
Avalon 609.967.4462

NEW YORK
Soundview Art Gallery
Pt. Jefferson, L.I. 516.473.9544

Hudson River Art Gallery
Piermont 914.398.1242

NORTH CAROLINA
The Art Shop
Greensboro 888.336.3736

OHIO
Art Impressions
Columbus 614.421.0838

RHODE ISLAND
Complements Art Gallery
Warwick 800.841.4067

SOUTH CAROLINA
Bennetts' Art Gallery
Greenville 864.288.6430

Smith Galleries
Hilton Head 800.272.3870

TEXAS
Art Inc. Gallery of Fine Art
San Antonio 800.225.0278

WASHINGTON
Sahara Fine Art
Bellevue 425.455.4552

CANADA
TORONTO, ONTARIO
Printziples Fine Art
416.920.1957

PUBLISHERS OF ORIGINAL & GRAPHIC ART

Collectors Editions

PRINTED EXCLUSIVELY BY
ECLIPSE WORKSHOP

©1999 Collectors Editions

FOR MORE INFORMATION OR TO ORDER OUR 72-PAGE COLLECTION FOLIO,

PLEASE CALL 1-800-KREISS 1 WWW.KREISS.COM

ATLANTA CHICAGO CORAL GABLES DALLAS DENVER HOUSTON LAGUNA NIGUEL LA JOLLA LAS VEGAS

LOS ANGELES NEW YORK PALM DESERT SAN FRANCISCO SAUDI ARABIA SCOTTSDALE SEATTLE

MALTESE MEMORIES

LEFT: A dining table is set with antique silver. BELOW: The statuette of Saint Quentin in the library once belonged to Pope Leo XIII. The desk is 18th-century *lacca povera*.

the library to the fin de siècle charm of the long dining room, the sixteen-room structure is an exemplar of style and discerning accumulation. Every wall has a phalanx of paintings and family portraits; every mantelpiece, shelf and side table is crowded with bibelots, silver, china and rare and resplendent objects.

To Nicholas de Piro, the house is more than a historic set piece, however: It's where he lives with his English wife, Frances, and two of their four children. "I tell visitors that

continued on page 106

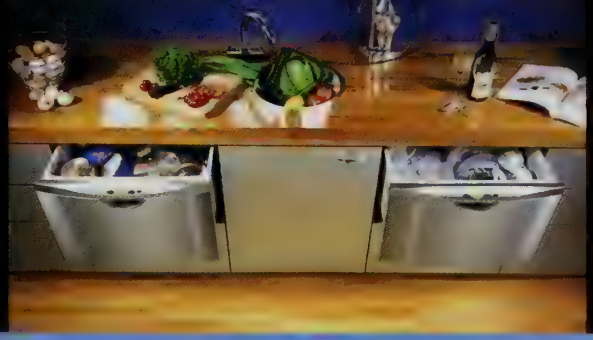
Used for centuries by the Knights of Malta, the residence is now owned by Nicholas, the ninth marquis de Piro, who lives there with his family. RIGHT: De Piro, in his knight's regalia.

continued from page 100

Responses have varied. At the end of one tour a young Italian woman "took two Maltese pounds from her cleavage," de Piro recalls, "and pressed the warm notes into my hand, saying, *'Mi sento emozionatissima!'* How could I refuse?" Another visitor was not impressed and refused to pay the entrance fee.

About tourists to the tiny Mediterranean island who visit Casa Rocca Piccola generally come away enchanted. Its small family chapel to the quiet period elegance of the main drawing room from the decorative details

OUR TECHNOLOGY HAS BEEN TESTED UNDER THE MOST EXTREME CONDITIONS. LIKE YOUR KITCHEN FOR EXAMPLE.

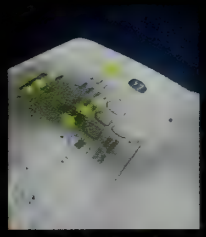


If carbon reinforced polymer can help Dennis Conner's 80-foot *Stars and Stripes* withstand the forces of nature, surely it can wash a stack of dinner plates. Fisher & Paykel's DishDrawer has carbon impregnated polymer drawers so it's quiet, reliable, and rust resistant. And we use the same durable material in the rest of our equally innovative appliances.

Apparently we aren't the only ones impressed by our technology. For that very reason, Dennis Conner has teamed up with us. And while he's been busy preparing to win another America's Cup, our products have been winning industry awards. Like the 1999 Industrial Design Excellence Award and Home magazine's American Building Products Award.

To see our complete line of appliances, visit your nearest Fisher & Paykel dealer. And to see our technology at work, come see us at the next America's Cup.

DISHDRAWER



LAUNDRY

Stars & Stripes
AMERICA'S CUP 2000

Fisher & Paykel
THE INNOVATORS
www.fisherpaykel.com • 1-800-863-5394

MALTESE MEMORIES

continued from page 104

the place has not been prepared for them but is really lived in—it's our home," he explains in his fluent English, the result of a British education and subsequent residency. Mixed in with all the rare antiques and paintings are telltale signs of his family's current occupancy. One of the wall panels in the blue sitting room hides the television; the day's newspapers can sometimes be seen in the library; and silver-framed photos of several present-day de Piro family members perch among their forebears.

What visitors mostly see is the piano nobile, the second-floor receiving (and living) rooms, laid out in an enfilade, as in an Italian palace. High, narrow windows let in the sunlight and the noise of Valletta's bustling main street, a steep incline with shallow granite steps in place of sidewalks. The city outside rises from the Mediterranean like a mirage, its skyline of domes, spires and palace roofs encased in the massive, fortified walls that come right down to the water's edge.

RIGHT: "Ancestral portraits and a little austerity" define the aesthetic of the porphyry room, de Piro says. With the piano nobile's other rooms, it forms an enfilade.

Valletta was built in a remarkably short time span beginning around 1566 by the Knights of Malta, who were the last remnants of the Crusades and Malta's rulers from the early sixteenth century to the end of the eighteenth. Casa Rocca Piccola, as old as Valletta itself, was named for its first owner, Pietro La Rocca, a senior Italian knight in the military-religious order whose members came from aristocratic families all over Europe. In 1784 the house was sold to a noble Maltese family, and early in this century Casa Rocca Piccola became the home to de Piro's maternal grandfather and was the family's city residence.

continued on page 110

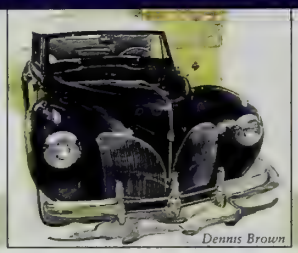
LEFT: The Italian bed in the four-poster bedroom was de Piro's great-grandmother's; Joseph de Piro, founder of the Missionary Society of Saint Paul, was born in it in 1877.

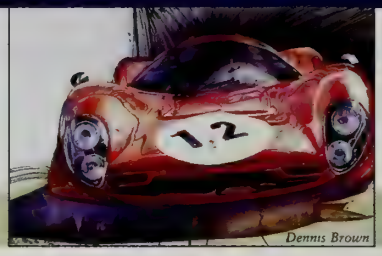
1999© Beaver Creek Ski Resort Inc. Designated trademarks are the property of Vail Trademarks, Inc. All rights reserved

To ski or stay, call 888-632-9957 or visit www.snow.com

DATEBOOK

Places to go, designs to see, from Architectural Digest advertisers..





Beautiful Drives on a Golf Course

With its rolling greens overlooking the Pacific, Pelican Hill Golf Club is the setting for incredible automotive design at the **ATSC Newport Beach Concours d'Elegance** on October 3.

The event will feature more than 180 vintage, classic and antique cars, plus a collection of superb new vehicles in the Architectural Digest Motoring Pavilion. Concours highlights include a Hot Rod exhibit and the featured Marque, Packard, which marks its 100th anniversary.

View an Automotive Art Exhibit including works by Dennis Brown, Bill Motta and Ken Eberts, and meet racing legend Phil Hill, the first American to win the Grand Prix World Driving Championship.

Concours proceeds support the **Assessment and Treatment Services Center** (ATSC), a private, non-profit family counseling center. For 25 years ATSC has intervened on behalf of youth at risk by providing high-quality professional evaluation and family therapy at no charge.

As the Official Magazine Sponsor of the Concours, Architectural Digest Motoring presents displays and special offers from advertising partners including:
Arizona Office of Tourism • Audi • Bentley • BMW • British Airways • Corvette • Delphi Automotive Systems • Fireman's Fund • Isuzu • Land Rover • Lexus • Lincoln • Mitsubishi • Porsche • Red Baron's Antiques • Snaidero • Sub-Zero • Waterworks

NAUTICA
Official Outfitter of the Newport Beach Concours d'Elegance

ATSC'S 17th ANNUAL NEWPORT BEACH
CONCOURS D'ELEGANCE
PRESENTED BY
LINCOLN

Sunday, October 3, 1999
10am - 4pm
Pelican Hill Golf Club
Newport Coast, California

For tickets and information, call (949) 756-0993
Ticket price: $20

VISA

Order your ticket by phone with your VISA card by September 30 and receive a $5 discount.

Going to the Dogs

Janeane Garofalo, Natasha Henstridge, Luke Wilson and Kathleen Robertson co-star in the romantic comedy **Dog Park**, a coming attraction from New Line, sponsored in part by **Volkswagen**. In it, a group of young people focus attention on their dogs when love eludes them–but all eventually find it at the local dog park, where the "hot spot is with Spot." Written and directed by Bruce McCulloch of *Kids in the Hall*, the film co-stars Mark McKinney, Harland Williams and Amie Carey. Opens nationwide September 24.

Drivers wanted.

A Sweeping Season

Come see America's premier ballet company, **American Ballet Theatre**, celebrate its 60th anniversary season with performances of innovative works from master choreographers and emerging new talent.

American Ballet Theatre
City Center, New York City, October 19-31, 1999
Tickets: (212) 581-1212

erican Ballet Theatre at City Center is sponsored by Philip Morris panies Inc. To find out how you can support ABT, call (212) 477-3030, it www.abt.org.

Mottahedeh

EACH PIECE, A MASTERPIECE

On seeing Maria Sibylla Merian's work, Peter the Great was inspired to found the first Russian Art Museum. Today, her 17th century drawings of flowers and butterflies are collected by the Metropolitan Museum of Art, the British Museum, and the Morgan Library. There is, as well, a substantial collection at Windsor Castle.

Mme. Merian's drawings stimulated the decoration of Chinese Export porcelain made for the 18th century European market. Today, they have inspired this new collection from Mottahedeh. On these jars, pots, vases, and shell dishes, botanicals and butterflies burst forth with undiminished exuberance. If history is a guide, this 17th century master of the art of botanicals will inspire a new generation of devoted followers in this and the 21st century.

THE MERIAN COLLECTION

Tradition for a Modern World

Call 1-800-242-3050 to find the store nearest you. Mottahedeh and Co., Inc. 225 Fifth Avenue New York, NY 10010

Mottahedeh

Each Piece, A Masterpiece

The designs of Mottahedeh have come to light.

Interior designers have long recognized not only the need for light, but the absolute importance of its source. Mottahedeh is introducing an extraordinary collection of lamps, as stunning as any in the world. It consists of a pot-pourri of shapes: from our classic ginger jars and trumpet vases to brass and porcelain candlesticks to our exuberant and joyous figurines. A Mottahedeh lamp is a brilliant choice, whether or not it is illuminated.

Mottahedeh's superb porcelain and matchless designs can now brightly punctuate your home. They are like fine jewelry for any room. See our lamps as they bring light to outstanding stores across the nation.

Call 1-800-242-3050
to find the store nearest you.
Mottahedeh and Co., Inc.
225 Fifth Avenue
New York, NY 10010

Tradition for a Modern World

Imagine any design in any color, from sketches, photographs or computer drawings. Choose any combination of cut pile, level loop, tip sheared or handcarved. We'll weave our magic with luxurious New Zealand wool to create original rugs that exceed even your wildest dreams and most outrageous demands.

And for the finishing touch, add cotton pillows, throws and bindings from our exclusive stocks of Belgian tapestry fabric. Glen Eden. Carpeting, and more than you can imagine.

100% New Zealand Wool and Wool-Blend, Tufted, Woven Wilton, Glen Eden WOOL CARPET *Axminster, Flatweave and Natural Sisal Carpeting and Area Rugs*

Call 1-800-843-1728 for your nearest Glen Eden agent. www.glen-eden.com ©1998 Glen Eden

FREE Retirement Success Kit

Plan to retire wiser, richer and sooner.

With help from our Retirement Success Kit, you can make critical decisions about investments and pensions when they matter most—now.

Can you retire when you want, as comfortably as you want? Will your money last through retirement? Our kit helps answer these questions and more.

Each Kit includes the Guide, "What You Should Know Before You Retire," plus "6 Steps To An Early Retirement" and the Slide Rule Retirement Savings Calculator.

For your FREE kit, simply call **1-800-GET-ADVICE, ext. 832.**

www.americanexpress.com/advisors

AMERICAN EXPRESS **Financial Advisors**

©1999 American Express Financial Corporation

MALTESE MEMORIES

continued from page 106

When Nicholas de Piro, an art historian, inherited it from his father in 1988, he took the opportunity to tell the story, in the house's redecoration, of its Maltese occupants over four centuries. "The house is an authentic relic of a way of life that has passed on from Valletta," he says. "It represents what Maltese aspirations were in the city of the Knights."

Because religion has always been an important component of Maltese culture, the first room on the piano nobile is the Baroque-style chapel, with its eighteenth-century marbleized wood altar and altarpiece. Hanging over both is a large nineteenth-century painting of the Virgin and child by a Maltese artist.

Paintings of saints can also be found in the four-poster bedroom, "an old tradition to inspire pious thoughts at bedtime," according to the marquis. The finely carved bed came from Italy and belonged to de Piro's great-grandmother. "Nine children were born in that bed, all from the same woman," he murmurs in a somewhat awed voice. "She had two daughters and seven sons, one of whom was my grandfather." The bed may seem narrow by modern standards. "But remember," adds de Piro, "the husband didn't share the wife's bed in those days; he paid her rather formal visits when he had a twinkle in his eye."

The devotional theme reappears in the library, where an imposing circa 1750 Venetian-style chinoiserie-lacquered bureau turns out to be an ingeniously designed cabinet that opens into a portable altar. Also in the library are ten colorful canvas panels depicting maritime scenes, which may have come from the ceremonial barge of the grand master of the Knights of Malta. The 1804 portrait of Samuel Taylor Coleridge in the room is another reminder of one of the island's past rulers; the poet lived on Malta in his capacity as a British colonial official.

As he progresses from room to room, de Piro addresses the obvious question: "Some of the furniture I inherited, and some had to be pried out of the hands of aunts and uncles. I'm good at doing that." The circa 1640 orangewood bureau-secretary in the green room, where the walls have been stenciled to simulate damask, was his father's. It has walnut marquetry and armorial markings and is considered to be one of the finest examples of Maltese cabinetmaking from any era. "I don't really feel I own it," the fifty-eight-year-old marquis says. "I feel more like its custodian."

The spell of the distant past is broken in the late-nineteenth-century-style dining room, with the long table dazzlingly laid out for a formal dinner. The relatively recent addition to the house has wide, arched French doors facing a sunny, stone courtyard; after the period sobriety of the other rooms, entering it is like suddenly surfacing from underwater into bright sunlight. The sky mural was inspired by Tiepolo's *La Passeggiata d'Estate* at the Villa Valmarana in Vicenza, in northern Italy. The ornate Maltese gilt mirror at one end of the room is from de Piro's grandmother.

Casa Rocca Piccola is at once typical and unique. There are certainly other Maltese houses that have been occupied by the same noble families for centuries. What is different about this one is de Piro's willingness to open his home to the public in a society that has made a fetish of secrecy about what's behind the huge painted doors of these residences. "The bulk of Malta's artistic patrimony is still in private hands, and hardly anyone ever sees it," says the marquis, himself a member of a prestigious Maltese heritage association. So far, his openness doesn't seem to have started a trend. When it does, visitors to Malta will have a second reason to be grateful. □

> "The house is an authentic relic of a way of life that has passed on from Valletta," says de Piro.

Guided tours of the house are conducted hourly from 10:00 A.M. to 1:00 P.M., Monday through Saturday. Casa Rocca Piccola, 74 Republic Street, Valletta, Malta; 356-231-796.

Mike Alexander
Senior Financial Advisor

Will you outlive your 401(k)?

Today, people are looking forward to long, active retirements. Which means taking another look at how you intend to pay for it.

At American Express Financial Advisors, we can help you make sure that your nest egg will last. With advice on investment strategies, tax planning, estate planning and more. Get the expertise and insight you need to make smarter decisions, so you can take control of your future.

Call 1-800-GET-ADVICE and own your world.

www.americanexpress.com/advisors

do more

AMERICAN EXPRESS Financial Advisors

© 1998 American Express Financial Corporation

MET SM
ropolitan
by stickley

For the name of the Stickley dealer nearest you, or to order a full-color catalog, call 315.682.5500.
L. & J.G. Stickley, Inc., Stickley Drive, PO Box 480
Manlius, NY 13104-0480 www.stickley.com

travel directory

For information on these destinations or travel services, fill out the postage-paid card and return it to Architectural Digest Travel Directory, P.O. Box 5256, Pittsfield, MA 01203-9008. Call (800) 759-9878 to receive any or all of the free travel brochures. Each brochure will arrive from the companies listed.

CRUISES

1 • Please send me all of the items in this category.

2 • Crystal Cruises. Experience gracious, attentive service and the ultimate in worldwide luxury cruising aboard the Six Star Crystal Harmony and Crystal Symphony. For a complimentary brochure, call (800) 820-6663.

3 • Cunard Line. Cruise the world or cross the Atlantic. Enjoy timeless elegance, incomparable service and intriguing destinations. Call your travel counselor or (800) 7-CUNARD.

4 • Holland America Europe Cruises. Imagine cruising along Europe's famed coastlines, exploring fascinating lands—and unpacking only once. Reply today or call (877)-SAIL-HAL, ext. 820 for brochures, videos and information.

5 • Norwegian Cruise Line. What is The Norwegian Way? More service per guest, more adventure per cruise and more information per inquiry. Call (800) 327-7030 or your travel professional.

6 • Seabourn Cruise Line. Choose between three styles of intimate ships, each offering its own distinct interpretation of luxury, personalized Scandinavian service and comfort. Call your travel counselor or (800) 929-9391.

INTERNATIONAL TRAVEL

7 • Please send me all of the items in this category.

8 • Alitalia's Italiatour. Fly with the people who have turned living into an art form. Call (800) 845-3365 or visit www.italiatour.com

9 • Australia Tourist Commission. For information on an Aussie adventure that'll really take you off the beaten track, visit Australia.com and come say "g'day."

10 • Barbados. A Vacation Beyond Imagination. Stroll on soft sand. Sail alongside flying fish. Distinct hotels and all inclusives await you. Call (888)-BARBADOS or your travel agent to find out about the Barbados Super Saver Packages. Visit us at www.barbados.org

11 • The British Virgin Islands. Discover Nature's Little Secrets. Experience unspoiled beaches, bays and nature trails, as well as water-related vacations. Call (800) 888-5563, ext. 710 for your free vacation package.

12 • French Government Tourist Office. Order your free France Discovery Kit which includes a 100-page travel planner, MasterCard special offers and Air France Holidays brochure. Call (800) 2-FRANCE.

13 • New Zealand Tourism Board. Receive information and contacts to help plan your New Zealand vacation. Call (800) 388-KIWI or visit www.purenz.com

14 • Portugal. A country rich with historic, cultural, folk heritage. A compelling mix of the old and the new! Call (800)-PORTUGAL or visit www.portugalinsite.pt

15 • SuperClubs Grand Lido Resorts. Offering luxurious accommodations, gourmet dining, 24-hour room service, unlimited water sports, tennis and much more. Call (800)-GO-SUPER or visit us at www.superclubs.com

UNITED STATES TRAVEL

16 • Please send me all of the items in this category.

17 • Beaver Creek. North America's Grand Mountain Resort™ offers European-style charm in a gorgeous mountain setting. For more information or reservations, please contact us at (888) 632-9957 or visit www.snow.com

18 • The Breakers. Palm Beach's most luxurious oceanfront getaway. If ever there was a reason to indulge, this is it. For more information, call toll-free (888)-BREAKERS.

19 • Chestatee, Georgia. Free brochure shows the property's master plan and gives a brief amenity overview.

20 • Fisher Island, Florida. Created by the Vanderbilts as their lavish winter estate. 75 years later, it has become the finest private club community in the world. Free literature.

21 • Visit Florida. What to do on endless miles of sugar-sand beaches? For your free Florida Vacation Guide, call toll-free (888) 7-FLA-USA or visit us at www.flausa.com

22 • Hyatt Regency Scottsdale. Offering a 2 1/2-acre water playground, championship golf, tennis, Sonwai Spa, Native American Learning Center, Camp Hyatt Kachina and four restaurants.

23 • Kea Lani Hotel. Luxury suites and villa accommodations. Spa and 24-hour fitness center. Home of Grand Chefs on Tour. Call (800) 882-4100 or (808) 875-4100 or visit www.kealani.com

24 • La Quinta Resort Homes. Please send away for a complimentary brochure or visit us and experience our incomparable lifestyle.

MasterCard Vacations™. Offers great prices on superior vacation packages and cruises. Speak to an expert travel consultant today. Call (800) 458-8055.

25 • New Mexico...Land of Enchantment. Visit ancient cultures, discover lush forests, hike majestic mountains, enjoy glorious sunsets, and ski in abundant sunshine. Free Vacation Guide. Call (800) 733-6396, ext. 9400.

26 • The Peninsula Beverly Hills. This intimate hotel is the natural habitat of the discerning traveler who prizes privacy, personal attention and innovative services in a setting of understated luxury.

27 • Royal Palms Hotel & Casitas. A Spanish Mediterranean mountainside retreat boasting 116 exclusive guest rooms and casitas, outdoor pool and cabanas, fitness center and fine dining in T. Cook's.

28 • San Francisco Convention & Visitors Bureau. Complete visitor kit to the celebrated City by the Bay and the home of the "World's Best Restaurants" includes "Preferred Travel to San Francisco with Visa Guide" with 300 special offers.

29 • Scottsdale, Arizona. Discover this land of breathtaking color, alive with desert beauty and an abundance of Southwestern hospitality and sunshine! Call the Scottsdale Convention & Visitors Bureau at (800) 236-7026.

30 • Turnberry Isle Resort & Club. Located between Miami and Fort Lauderdale, our 300-acre resort features luxurious rooms, two championship golf courses, Spa, tennis and private beach. Vacation packages available.

31 • Utah. Full-color travel guide to Utah's scenic wonders including photos, maps, destinations and accommodations. For a free guide, call (800)-UTAH-FUN.

32 • The Venetian Resort-Hotel-Casino. Offering the finest and most luxurious standard accommodations in the world, world-class restaurants, exclusive retail outlets, state-of-the-art gaming and the finest spa facility in Las Vegas.

To receive any or all of the free travel brochures, call toll-free: (800)759-9878. Please have item number(s) ready.

DATEBOOK

"Window Views" Sweepstakes

Whether it's a view of city lights, a glimpse of the sea or a moonlit sky, a window frames the way we look at the world. **Pozzi** wood windows, known for innovative custom designs, are hand-crafted from the finest western pine, and complement both the exterior and interior of any home.

Enter the Pozzi **"Window Views" Sweepstakes** to win the Grand Prize of a Celestron C90 Deluxe Telescope (approx. retail value: $1,300). Five runners-up will receive a copy of *FULL MOON*, published by Alfred A. Knopf, featuring stunning photos from the Apollo moon missions.

To enter, send your name and address to **"Window Views" Sweepstakes, Architectural Digest, 4 Times Square, New York, NY 10036**. For information on Pozzi windows and a dealer near you, call (800) 257-9663, ext. PR-037.

RULES: NO PURCHASE NECESSARY. To enter, write your name and address on a postcard or letter and mail to "Window Views" Sweepstakes, Architectural Digest, 4 Times Square, New York, NY 10036. Entry must be received by December 30, 1999. Only one entry per envelope. Must be a U.S. resident to enter. Winners will be selected in a random drawing on or about January 2, 2000, and will be notified by mail. One Grand Prize winner will receive a Celestron C90 Spotting Telescope (approx. retail value: $1,300). Five runners-up will receive a copy of *FULL MOON* (retail value: $50). Employees of Condé Nast Publications and Pozzi, Inc. and their ad agencies and members of their families are not eligible. Subject to all federal, state and local laws and regulations. Void in Puerto Rico and where prohibited. In case of unavailability, a prize of equal or greater value will be substituted. For a list of winners, send a self-addressed stamped envelope to entry address after January 15, 2000.

POZZI WOOD WINDOWS

SAN FRANCISCO URBANISM

DANIEL SOLOMON DESIGNS HIS OWN TOWN HOUSE

Text by Paul Goldberger/Photography by Robert Reck

WHEN THE BROKER told us he had a site for us to see in the Marina, we told him no," says San Francisco architect Daniel Solomon, referring to the neighborhood in which he and his wife, filmmaker Shirley Sun, have built their new house. "The Marina? The Marina is yuppies and blue-haired ladies, the squarest neighborhood in San Francisco. We wanted North Beach."

But Solomon and Sun agreed to look at the land, a lot tightly wedged between a pair of classic town houses from the 1920s. They still weren't sure, but the more Solomon looked, the more he was intrigued by the architecture of the neighborhood, where stucco houses in pale colors, almost all of which have first-floor garages and bay windows, create a strikingly coherent cityscape. The challenge of trying to respond to that environment and design a house that fit into the Marina's serene context, and yet did not directly imitate its neighbors, appealed to him. And so the couple bought the land, telling themselves that if they changed their minds, they could always think of the house as something to sell.

"It's a contemporary interpretation of a Marina row house," Daniel Solomon (below) says of the San Francisco residence he designed for himself and his wife, Shirley Sun.

Now that they are living there, all such thoughts have disappeared. "There was something wonderful about designing a house that merely tried to manipulate a type and not be a major statement," Dan Solomon says. "It's nonpolemical and deferential to the type of house that makes the Marina what it is." And the neighborhood as a whole, which was built in the 1920s on land first created out of rubble from the 1906 earthquake and later used for the 1915 Panama Pacific International Exposition, struck Solomon as a

continued on page 118

ABOVE LEFT: The front door is to the right of the bowed façade. LEFT: The skylighted double-height entrance hall stair opens to the second-floor living space.

GIORGIO ARMANI

LE COLLEZIONI

BBS

Bernard et Benjamin

STEINITZ

Purveyors of Art in period settings

Will be delighted to receive you for their fall exhibition in their Paris gallery

Largest inventory of period paneling in the world

9, rue du Cirque, 75008-Paris
Tel: 33 (0) 1 42 89 40 50 Fax 33 (0) 1 42 89 40 60
E-mail: info@steinitzantiques.com

continued from page 114
laboratory for some of the principles that he has studied as a cofounder and board member of the Congress for the New Urbanism.

"There are curving streets, closed vistas, a very consistent architectural form and a tight sense of neighborhood," Solomon says. The Marina is often overlooked by students of San Francisco's architectural history—its houses are not as flamboyant as the Victorians that fill so many neighborhoods or as grand as the Pacific Heights mansions—but there are few neighborhoods in any city that make such a convincing argument for the notion that the whole is greater than the sum of its parts.

RIGHT: The bowed window wall creates a seating area in the main living space, which features calligraphy by C. C. Wang, 18th-century Chinese chairs and a Chinese carpet.

LEFT: "Transparent layers both define and link the spaces along the axis that leads to the master bedroom," he explains. "The kitchen is like a large walk-in cabinet."

Solomon and Sun's house is a rich gray, and its color stands out from the paler tones of its neighbors. But the façade's soft, sweeping curve pays homage to the bay windows of the surrounding houses. Four tall windows on the piano nobile give the small structure an air of gentle monumentality and provide a hint of verticality, avoiding the slightly squat quality many of the original Marina houses have. The detailing gives Solomon's hand away as much as the color. It is minimalist, with metal grilles for sun protection.

Many houses on the street have exterior staircases tucked within the overall volume of the structure, but Solomon put his stair to the main living floor inside, yielding a narrow entrance hall that rises to two stories. The entrance stair leads to a pair of lower-level bedrooms in the rear, one of which Sun uses as her office, and then turns to open up generously to the main living area, a skylighted space that is poised precisely between the feeling of a town house living room and a SoHo loft.

The bowfront and the high, black anodized-aluminum windows form a seating alcove, which has been filled with pieces from Sun's col-

continued on page 122

CAPELAND™

BAUME & MERCIER
GENEVE · 1830

SHREVE & CO.

SAN FRANCISCO'S JEWELER SINCE 1852

POST & GRANT, SAN FRANCISCO (415) 421-2600
STANFORD SHOPPING CENTER, PALO ALTO (650) 327-2211
(800) 5-SHREVE

THE CHOICES WE MAKE DEFINE OUR LIVES

Each piece is individually handcrafted and reflects the proud tradition of the Framburg artisans.
Ask your architect or designer to specify Framburg 800.796.5514 www.framburg.com

FRAMBURG

DISTINCTIVE LIGHTING DESIGNS SINCE 1905

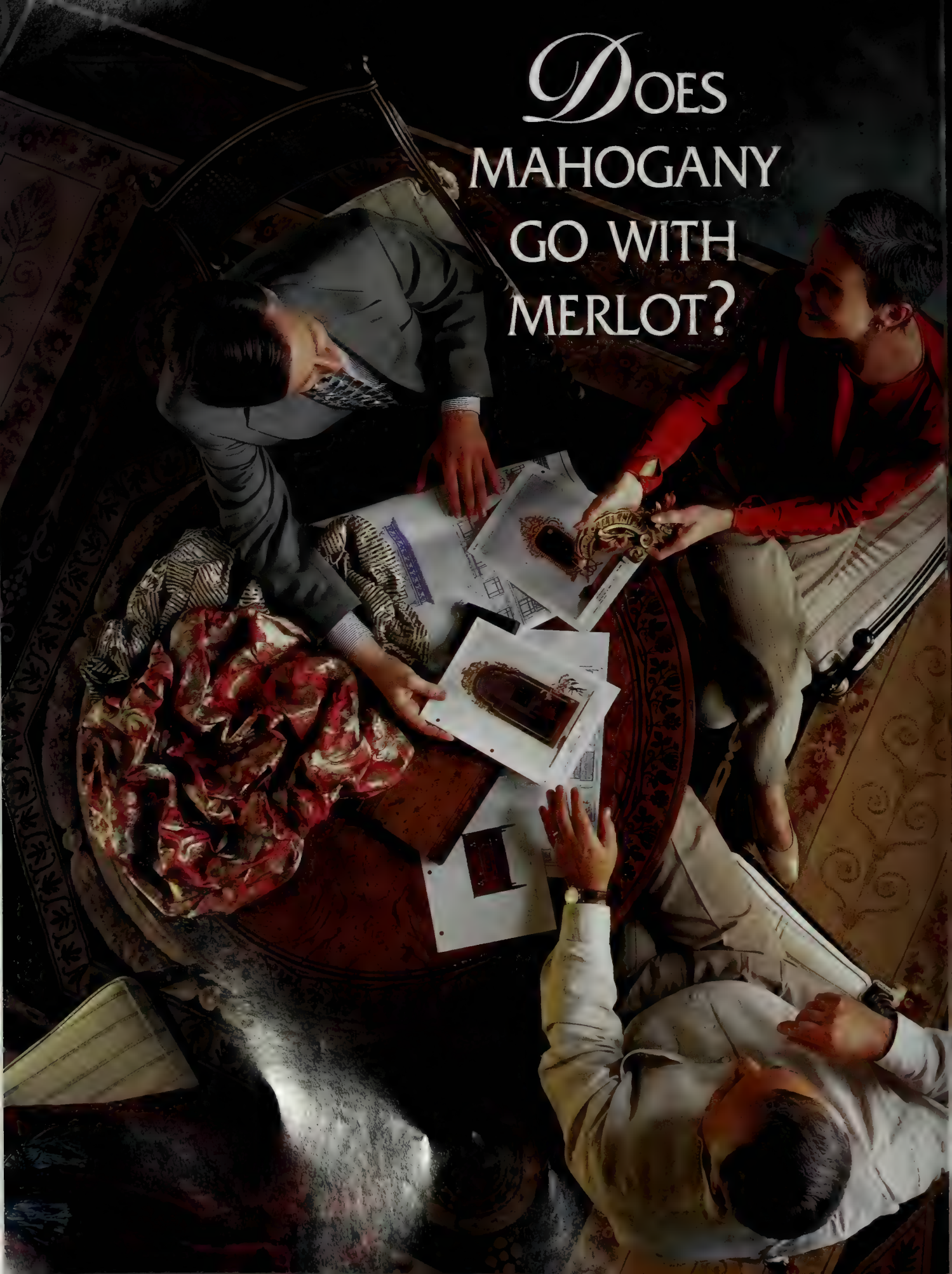
Fine Antique Tabriz
11'6" x 17'

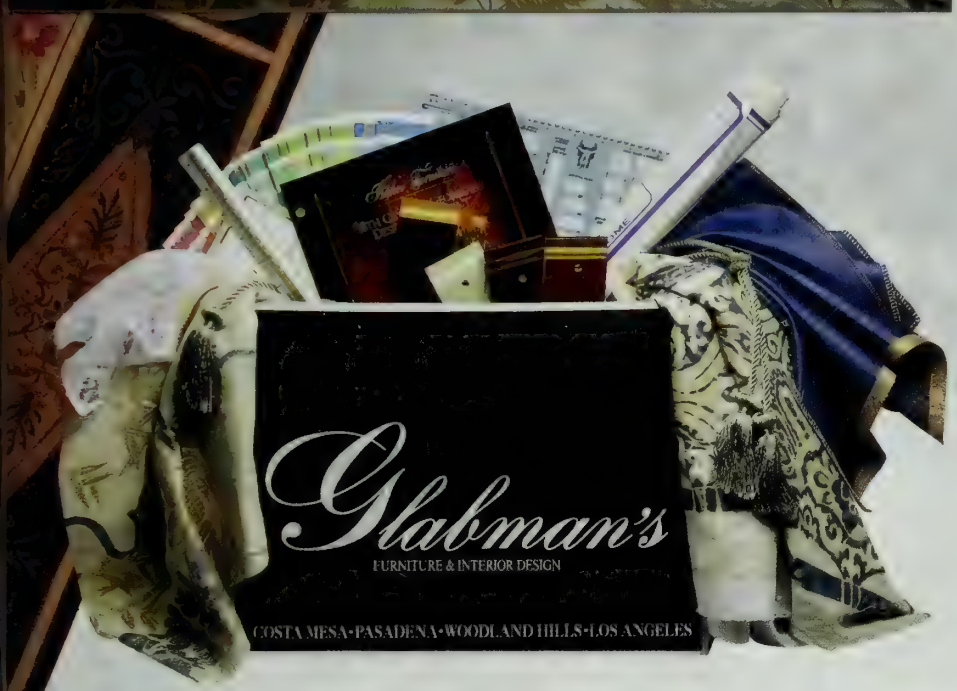
Established 1905

J.H. MINASSIAN & CO.

Visit our newly expanded showroom at the

acific Design Center 8687 Melrose Ave. Ste. B139 Los Angeles, Ca 90069 Ph:310-657-7000 Fax:310-657-6519


DOES
MAHOGANY
GO WITH
MERLOT?



Glabman's is more than a fine furniture showroom, more than just a chic design studio. We are the *best of both*.

If your preference is casual or formal, contemporary or traditional, our staff of 43 interior designers is uniquely qualified to help make your home all you dreamed it could be.

Seek a single exceptional piece? You and your Glabman designer will find it in one of our showrooms. If your needs are more extensive, a complete room or an entire home, we will provide our comprehensive interior design service. With everything from plans to visuals.

And *during* the design process, you'll do more than just look at pictures. You'll sit in the actual chair and touch the table and feel the upholstery.

Our staff of interior designers includes members of ASID and IIDA. So you can rest assured that your expectations are in expert hands.

BAKER • E.J. VICTOR • HANCOCK & MOORE • KARGES • KINDEL • MORRIS JAMES • JOHN WIDDICOMB

WEST LOS ANGELES
2250 S. Barrington Ave.
south of Olympic Blvd.
(310) 479-7383

WOODLAND HILLS
20011 Ventura Blvd.
east of Winnetka Ave.
(818) 340-7677

PASADENA
525 E. Colorado Blvd.
5 blocks west of Lake Ave.
(626) 683-3660

COSTA MESA
3089 Bristol St.
south of San Diego Fwy.
(714) 540-3822

FOR A COMPLIMENTARY BROCHURE, CALL TOLL-FREE 1-800-711-5400

Store Hours: Monday-Saturday 10 to 6, Sunday noon to 5

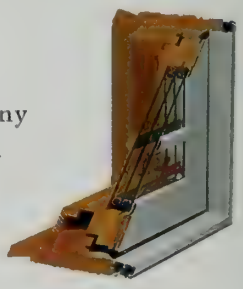
www.glabman.com

To improve the energy efficiency of your home even more...

...consider replacing the fridge.

All kinds of things can add to the cost of the energy your home consumes. Unnecessarily high heating and cooling bills shouldn't be among them. So consider, for the moment, the economic sense of installing Loewen Metal Clad Windows and Loewen Heat-Smart® *Plus* Window Systems. These finely engineered, high thermal performance window and glazing systems are not only extremely energy efficient, they are also beautifully designed and superbly constructed.

And consider another thing before you install: doing the cross section test. Simply compare the structure and size of a Loewen window with any major manufacturer. You'll discover that no other window is built like a Loewen. Solid. Strong. Beautiful.



No matter how big or small your home, lowering energy costs is important. So if you've already installed the right windows, it really is time to check the fridge.

1-800-245-2295
www.loewen.com

Loewen

Committed to Quality since 1905

Call for the location of the Loewen Dealer nearest you.

© Loewen Windows 1999

For more than a generation, Arté de Mexico has been dedicated to searching throughout the world for the most ighly skilled artisans. Their abilities have been utilized to reate a unique collection of home furnishings. ompilations of new shipments arrive daily from over fifteen ifferent countries, providing a diverse selection of lighting, urniture, accessories, artwork and unusual antiquities.

Arté de Mexico products can be found in two locations: *rté International Furnishings* in Irvine is freeway-close o all of Southern Los Angeles, Orange and an Diego counties.

In the San Fernando Valley, the Arté de Mexico ***Multiplex Showroom*** covers more than 250,000 square feet. Both of our locations offer an unparalleled eclectic mix that must be seen to be believed.

We stand proudly behind decades of quality, for it's your satisfaction that makes our job complete. Let your imagination be your guide when you come and explore a visual extravaganza of Old World craftsmanship, created with an uncompromising attention to detail.

Open seven days a week for your convenience.

LOS ANGELES LOCATION

ARTÉ DE MEXICO

5356 Riverton Ave, North Hollywood, CA 91601
Telephone: 818.769.5090 • Fax: 818.769.9425

ORANGE COUNTY LOCATION

ARTE INTERNATIONAL FURNISHINGS

17092 Pullman St, Irvine, CA 92614
Telephone: 949.660.1200 • Fax: 949.863.0489

AGA JOHN ORIENTAL RUGS

Largest Collection of New, Contemporary, Antique Rugs & Tapestries.

Genuine Tibetan Nepalese Collection

Handmade and hand knotted from Nepal. Custom sizes & colors
Available in 100% wool, wool & silk, & in 100% silk

LOS AN ELES-PACIFIC DESIGN CENTER
8687 MELRO VENUE, STE.B130
LOS ANGELE CA 069
TEL:(310)657-0 860

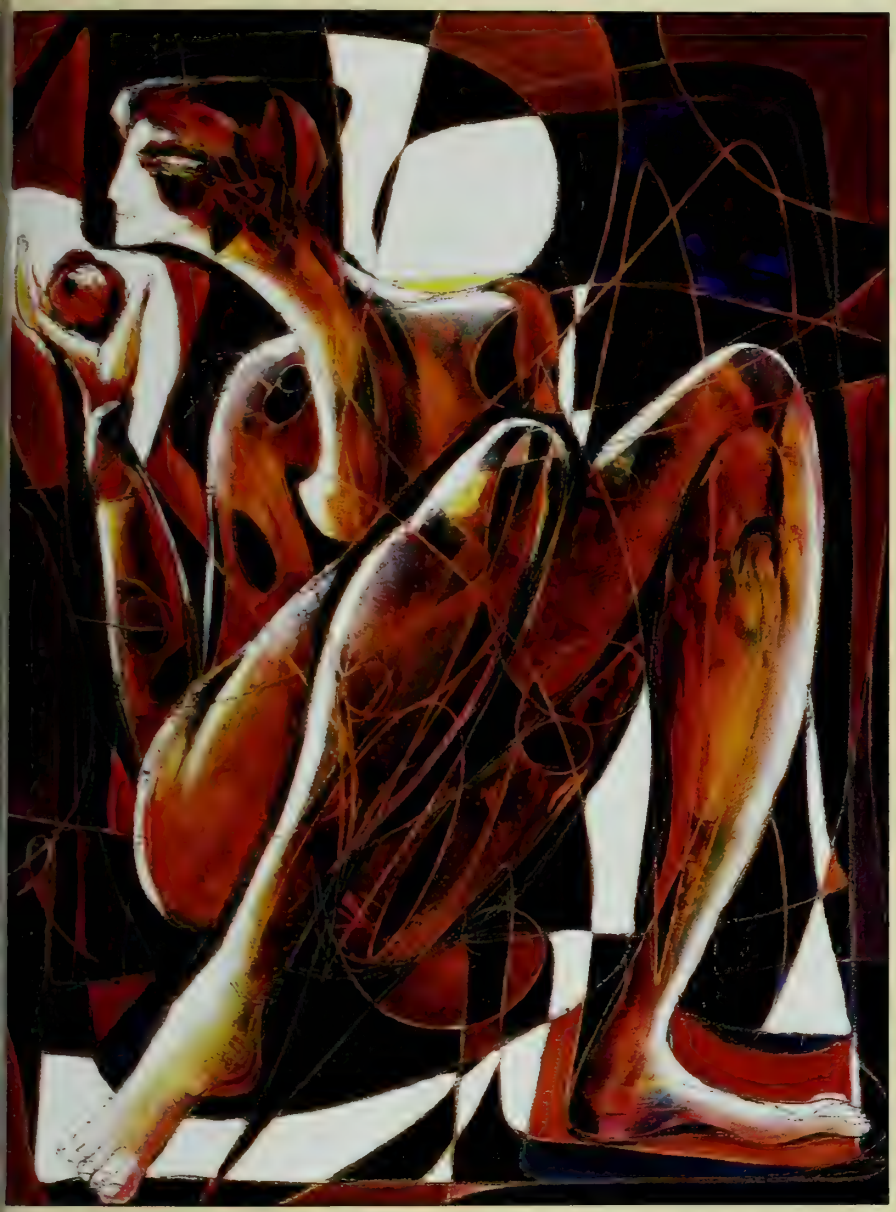
LAGUNA DESIGN CENTER
23811 ALISO CREEK ROAD, SUITE 121
LAGUNA NIGUEL, CA 92677
TEL:(949)643-2451

SAN FRANCISCO(new showroom)
135 S. VERMONT ST (ACROSS THE GALLERIA)
SAN FRANCISCO, CA 94103
TEL:(415)553-8505

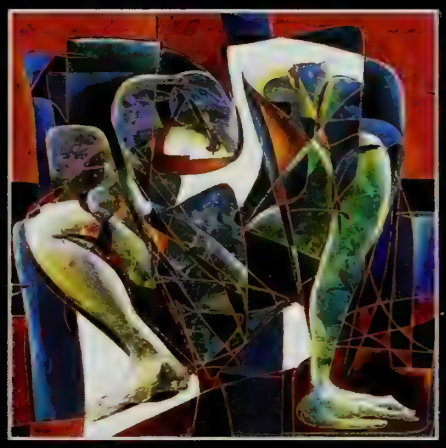
For FREE Catalogues, please call our main showroom in Los Angeles.

Jean-Claude Gaugy

October 15 through November 15, 1999



.e Demand Incroyable Acrylic on Carved Wood



Nous Sommes Harmonieux

Je Peint

Les Robes Vertes

L'Energie et Soleil

Artist's Reception, Saturday, October 23, 6 pm to 9 pm.
Please call for an Invitation. Exhibition Catalog available.

WEINSTEIN GALLERY
383 Geary Street, San Francisco, CA 94102 415-362-8151
253 Grant Avenue, San Francisco, CA 94108 415-397-6177
www.weinstein.com

The Timeless Beauty of Natural Slate®

American Slate Company

THE EXPERTS IN SLATE

EAST COAST/MIDWEST 800-553-5611

LOS ANGELES
12958 W. WASHINGTON BLVD. 310-823-7753

NEWPORT BEACH
494 N. NEWPORT BLVD. 949-650-2200

OAKLAND
555 66TH AVENUE 510-430-1237

SAN DIEGO
7741 FAY AVENUE, LA JOLLA ... 619-551-9951

SAN FRANCISCO
1775 ALAMEDA STREET 415-864-7813

SEATTLE
532 FIRST AVENUE SOUTH 206-938-3718

WALNUT CREEK
1250A [illegible] AVENUE 925-210-1042

LONDON, UK 0181-204-3444

ROOFING, FLOOR TILES, PAVING & SLABS

LARGEST INVENTORY IN THE U.S.

www.americanslate.com

The magic of moving water.

Patina Wave

Acid-washed aluminum and translucent onyx

Other models are available. Finishes include metal, hardwoods, ceramics, glass, mosaic tile and natural stone.

Available through architects and interior designers.

CAPSIS™
FOUNTAINS

Call for brochure: 1-888-654-5244
www.capsisfountains.com

©1999 Laura Hansen

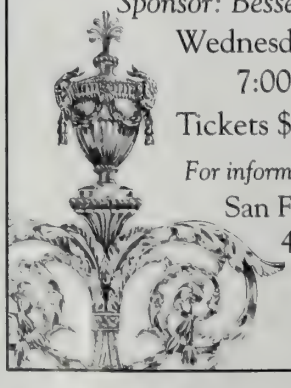
THE SAN FRANCISCO
FALL ANTIQUES SHOW

Benefiting Enterprise for High School Students

October 28 - 31, 1999
Fort Mason Center, Festival Pavilion
Thursday-Saturday, 10 a.m. - 7 p.m.
Sunday, 12 noon - 6 p.m.
Admission $15, includes catalog

SPECIAL LOAN EXHIBIT:
A Matter of Time: Centuries of Timepieces

COCKTAIL RECEPTION AND PREVIEW
Sponsor: Bessemer Trust Company
Wednesday, October 27
7:00 - 9:00 pm
Tickets $150 per person



For information:
San Francisco Fall Antiques Show
450 Mission Street, Suite 408
San Francisco, CA 94105
415-546-6661
Fax 415-896-0933

"I'm not always neutral on color."

MARK POLLACK

150 Varick Street New York, New York 10013 212.627.7766 To the Trade Photo: Maryanne Solensky © 1999

POLLACK & ASSOCIATES

continued from page 118
lection of Chinese furniture, including a pair of eighteenth-century elmwood horseshoe chairs with woven seats. Dan Solomon designed a marble table to join with his wife's older pieces, and there is contemporary Chinese calligraphy by C. C. Wang on the walls.

Tall openings to the stair hall on one side of the room both reflect the proportions of the windows and extend the space horizontally, framing Chinese temple signs that hang over the stairs. A dining table sits in the middle of the large living space, near four nineteenth-century Chinese panel doors placed on the wall. The elegant, simple kitchen is a box of cherry-stained red birch plywood at the end of the space, its ceiling open to skylights above. Solomon calls the kitchen "a little house or a large walk-in cabinet within the big room." Its door is a cherry-stained shoji frame, empty of its paper to be transparent.

continued on page 124

ABOVE: The openings to the entrance stairway expand the living space as well as echo the front windows. Hanging beyond are 19th-century Chinese temple signs.

RIGHT: A Chinese red-lacquered cabinet with four inset gold-leaf panels is from the couple's diverse collection of Asian objects. *Alicia*, a print, is by Homer.

*Seville STS tested with optional Z-rated tires. Mercedes-Benz E430 tested with standard H-rated tires.
1.800.333.4CAD ©1999 GM Corp. All rights reserved. Cadillac® Seville® Northstar® StabiliTrak®

IT APPEARS WE HAVE MERCEDES-BENZ CORNERED.

If you're thinking about a Mercedes-Benz E430, slow down and read this. Because in recent USAC-certified tests, Seville STS with the Northstar System and the amazing handling of StabiliTrak decisively outperformed the E430 in wet and dry cornering—results that translate to the real world every time you turn a corner.* So test drive a Seville STS. Because it will change the way you think about American luxury performance sedans. And more than ever, it's what's next.

SEVILLE STS. IT'S WHAT'S NEXT.™

cadillac.com

LEFT: An early-20th-century poster from Shanghai, a Chinese carpet and the elmwood bed create a "typical juxtaposition of artifacts" in the north-facing space.

continued from page 122

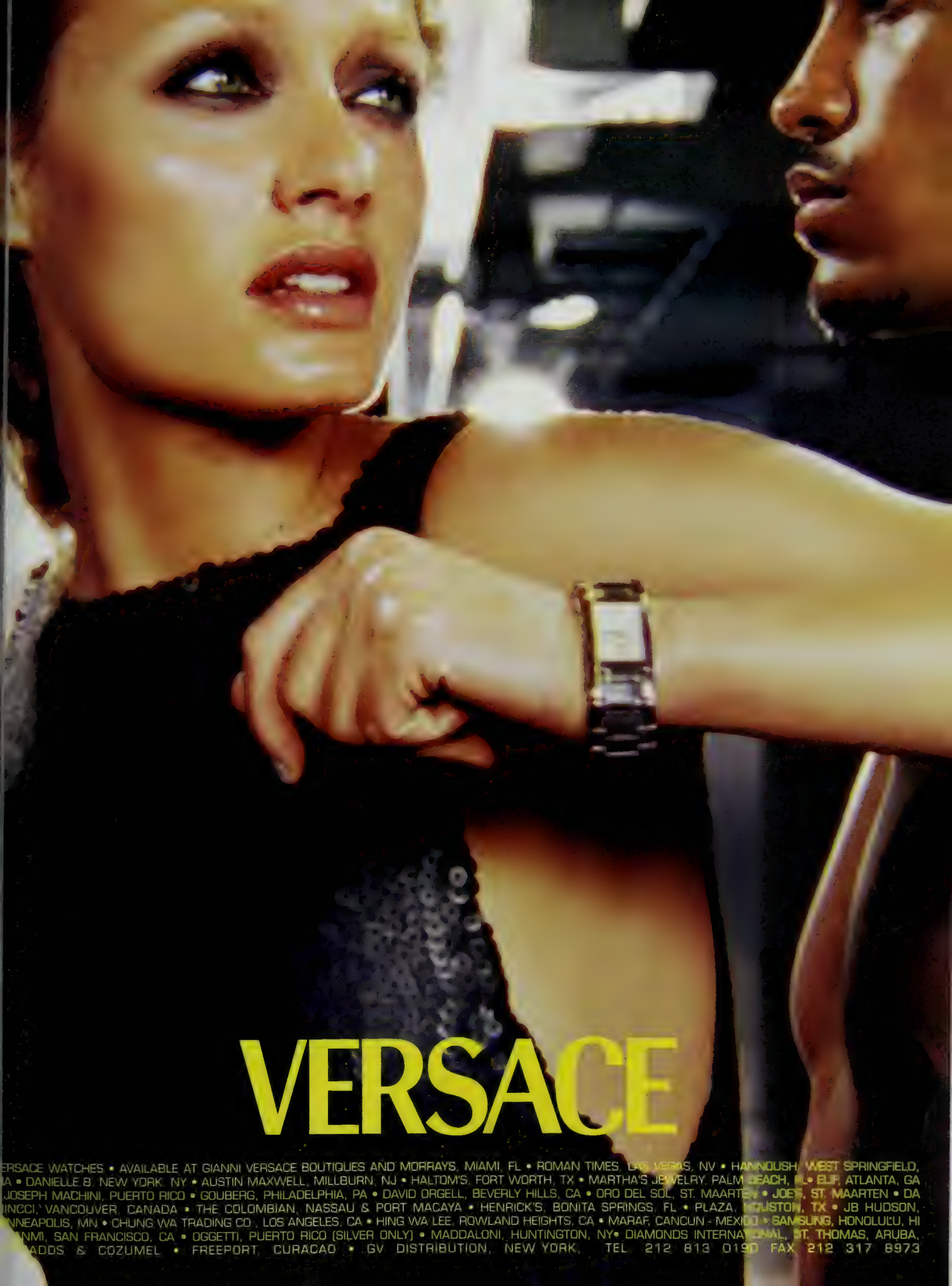
The open shoji frame, which recurs as a door to the master bedroom, is a kind of metaphor for the house itself—layers that are clearly defined as separate spaces yet allowed to flow together visually. The master suite, which consists of a bedroom, bath, dressing area, closets and hallway, is in the rear, behind the kitchen, and a few steps up from the main living level. Private from the rest of the house, it joins spatially to it along a clear visual axis through the main living area. Like the other rooms, the master suite is tranquil, with a Chinese four-poster placed within a bay window facing the rear garden.

While Dan Solomon designs numerous large houses for private clients, he has devoted much of his career to searching for ways to bring serious architectural intention to the problems of urban design and nonprofit housing. He takes considerable joy, he says, in the notion that his own house represents an attempt to engage with some of these problems and is not a statement so personal as to be irrelevant to any larger issues. The most rewarding moment Solomon has had since moving into the house came when he brought some clients for whom he is building a town house complex in San Jose to see it.

"They said they wanted to use this as one of the models," Daniel Solomon says. "I was so thrilled and gratified that they could see this as something more than just a personal thing, that they could envision it as something that could be used in the making of a new urban neighborhood.

"You know, the little manipulation of a standard type can give you so much," he concludes. "You don't need great zooming shards of space, or raging diagonals, to make something meaningful, something that reflects people's aspirations." □

RIGHT: "The bay was shaped to receive the Chinese four-poster," he says of the master bedroom. Sun, a filmmaker, uses one of two lower-level bedrooms as an office.


VERSACE
ERSACE WATCHES • AVAILABLE AT GIANNI VERSACE BOUTIQUES AND MORRAYS, MIAMI, FL • ROMAN TIMES, LAS VEGAS, NV • HANNOUSH, WEST SPRINGFIELD,
A • DANIELLE B, NEW YORK, NY • AUSTIN MAXWELL, MILLBURN, NJ • HALTOM'S, FORT WORTH, TX • MARTHA'S JEWELRY, PALM BEACH, FL • ELIF, ATLANTA, GA
JOSEPH MACHINI, PUERTO RICO • GOUBERG, PHILADELPHIA, PA • DAVID ORGELL, BEVERLY HILLS, CA • ORO DEL SOL, ST. MAARTEN • JOEL, ST. MAARTEN • DA
INCCI,' VANCOUVER, CANADA • THE COLOMBIAN, NASSAU & PORT MACAYA • HENRICK'S, BONITA SPRINGS, FL • PLAZA, HOUSTON, TX • JB HUDSON,
NNEAPOLIS, MN • CHUNG WA TRADING CO., LOS ANGELES, CA • HING WA LEE, ROWLAND HEIGHTS, CA • MARAF, CANCUN - MEXICO • SAMSUNG, HONOLULU, HI
ANMI, SAN FRANCISCO, CA • OGGETTI, PUERTO RICO (SILVER ONLY) • MADDALONI, HUNTINGTON, NY• DIAMONDS INTERNATIONAL, ST. THOMAS, ARUBA,
ADOS & COZUMEL • FREEPORT, CURACAO • GV DISTRIBUTION, NEW YORK, TEL 212 813 0190 FAX 212 317 8973

THE CHARLES DE BEISTEGUI AUCTION

ATTENDING SOTHEBY'S EPOCHAL EVENT IN FRANCE

PASCAL HINOUS

Last June Sotheby's auctioned off the contents of Charles de Beistegui's legendary Château de Groussay. LEFT: The château was a mecca for the design world.

BELOW: An *Architectural Digest* group was invited for a final tour. Among the follies is a copper tent inspired by the guardhouses at Drottningholm palace in Sweden.

Text by Elizabeth Lambert
Photography by Jean-Luce Huré

THE DOORS OF THE Château de Groussay closed, and that was it. Some of the greatest rooms of the twentieth century would never be seen again. The legendary house had been open for viewing before the sale of the Beistegui collection last June, and *Architectural Digest* was Sotheby's guest at the end of those four days.

The group included Editor-in-Chief Paige Rense, Geoffrey Bradfield, Mario Buatta, Desmond Guinness, James Huniford and Stephen Sills, Frédéric Méchiche, Andrée Putman, Serge Robin, Pierre-Hervé Walbaum and Tino Zervudachi.

After they had left each room, staff were busy behind them, taking flowers out of the vases and putting on white gloves, ready to move things to the marquee for the auction. As Laure de Beauvau Craon, deputy chairman of Sotheby's in Europe, said, "This is Charles de Beistegui's last party."

During the prelude to the sale it had been described as "the most important house sale in France this century," but even that had been revised to "the most important since the revolution." "The sale would be an occasion to make a small statement that decoration can make us feel better," said Rense. "I don't know if it made Charles de Beistegui feel any better. I hope so. These rooms influenced designers for the rest of the twentieth century, and many whose work had been shown in *Architectural Digest* would be there from all over the world. The sale would mark something important. It deserved a party."

Beistegui had an apartment in Paris designed by Le Corbusier, and he had owned the Palazzo Labia on the Grand Canal in Venice, scene of his famous ball in 1951. But Groussay—in the town of Montfort l'Amaury, thirty miles southwest of Paris—was his masterpiece. He bought it in 1939, and throughout the forties and fifties, regardless of the war,

continued on page 138

Give the gift of exquisite beauty, the culmination of nearly a century of dedication to excellence.

STEUBEN

TIMELESS • ELEGANT • AMERICAN

Fifth Avenue at 56th Street, New York City, NY

Stamford Town Center, Stamford, CT • Corning Glass Center, Corning, NY • The Breakers, Palm Beach, FL

Please call 800 424-4240 for information or a catalog.

© 1999 Corning Incorporated.

S. SAM PARK

Image Size: 32" x 38"

© Soho Editions and S. Sam Park 1999

"VENICE"

"Venice" is the latest deluxe limited edition Serigraph-on-Canvas from S. Sam Park. Created from over one hundred hand drawn color plates, each has extensive hand painting, is individually numbered and signed by the artist. Also available are limited edition Serigraphs on Coventry white paper. "Venice" is available at select fine art galleries throughout the United States and Canada. For the gallery nearest you, check the listings below or call Soho Editions at 410-581-2914.

Village Gallery
Lake Forest, CA (949)768-8421

P&C Fine Art
Washington D.C. (703)698-8452

Kavanaugh Art
W. Des Moines, IA (515)279-8682

Art Leaders
W. Bloomfield, MI (248)539-0262

Contemporary Art Gallery
Toronto, Canada (416)499-6034

Galerie Matisse, Ltd.
Lake Geneva, WI (414)248-9264

Gallery Hawaii
Kahana, Hawaii (808)669-2783

Nassau
Rehobeth Beach, DE (302)227-7558

Hanson Gallery
Carmel, CA (831)625-6142

Beach Gallery
Cape May, NJ (609)390-7899

Artique
Pleasanton, CA (925)847-8799

Kenneth Behm Gallery
Seattle, WA (425)454-0222

Ann Jackson Gallery
[illegible], GA (770)993-4783

Jane Antony
[illegible], PA (215)860-1227

Gallery One/Filmore Plaza
[illegible] (303)522-6383

[illegible] Gallery
Overland Park, KS (913)469-8001

Atlas Galleries
Chicago, IL (312)329-9435

Carol Schwartz Gallery
Philadelphia, PA (215)247-6602

James Bond Gallery
Los Gatos, CA (408)395-1415

Lori's Art Gallery
Woodland Hills, CA (818)884-1110

Whitbread Galleries
Dallas, TX (972)304-3336

Renaissance Fine Art
Baltimore, MD (410)484-8900

OJ Gallery
New York, NY (212)754-0123

Ventana
Sacramento, CA (916)920-9562

Sundook Gallery
Boca Raton, FL (561)852-0017

Gallery One/Writers Square
Denver, CO (303)629-5005

Gallerie Michaelangelo
Los Angeles, CA (310)559-3455

Pierside Gallery
Huntington Beach, CA (714)969-7979

Ocean Gallery
Stone Harbor, NJ (609)967-4462

Larry Smith gallery
W. Hollywood, CA (310)360-9135

Central Galleries
Cedarhurst, NY (516)569-5686

Kingsley Art Gallery
Red Bank, NJ (732)530-3383

PUBLISHED BY
SOHO EDITIONS

In his workshops, Roger Dubuis transmits and perpetuates his savoir-faire to a new generation of watchmakers

PRODUCTION LIMITÉE DE 28

The Geneva Seal is history, culture, present and future. Rare are the mechanical watches bearing the Geneva Seal, hallmark of exceptional quality so sought after by collectors throughout the world. To possess a Roger Dubuis watch is to discover and share the tradition and art of living.

ROGER DUBUIS
horloger genevois

SYMPATHIE bi-retrograde perpetual calendar

features: 18K white or rose gold case and indices. *movement:* RD5707 mechanical hand-assembled movement. 29 jewels. Limited production of 28 pieces.

For further information on this and other watches in our collection, please contact:

ROGER DUBUIS NORTH AMERICA (570) 970 8888

BABY GRAND

Don't be fooled by its space-saving dimensions – this compact **FS-8000 Component System** delivers stunning, big component sound. A powered subwoofer provides rich deep bass, while a built-in electronic crossover provides clean vocals and crisp highs. The **FS-8000** is designed to complement any decor from the living room to the dining room. With its solid European cherrywood speakers, it's beautiful enough to be displayed on your finest furniture. Make a statement in design and performance with this powerful JVC system. **Stop ... Look ... Listen!**

60 Watt, 8" Subwoofer Included for Room Filling Sound

- Shielded, Solid Cherrywood Speakers
- Dual-Layer Fluorescent Display
- Full-Function Remote Control
- Active Hyper-Bass Super Pro
- Analog and Digital Clock/Timer with Snooze Function

JVC

FS SERIES

For your nearest authorized JVC dealer call 1-800-252-5722 or visit our web site at: www.jvc.com

THE HOUSE *of*

Villeroy & Boch

SINCE *1748*

Available at Villeroy & Boch Home Stores, Madison Avenue, Southampton, Woodbury Commons, Washington D.C., Williamsburg, Norwalk, Carmel, South Coast Plaza, Hawaii, Dallas, Flemington, San Francisco and other fine stores.
For a store near you and to receive a free catalog of our dinnerware, silverware, crystal and gift collections please call 1-800-VILLEROY or e-mail us at vbcustsv@unidial.com Pattern shown - Switch 3

SUNA®

© 1999 SBI

Remember the day that matters – everyday…

For further information, or the retailer nearest you, please call
456-SUNA or visit our website at www.sunabros.com.

ST. JOHN

TIMEPIECES

FOR INFORMATION CALL 1-877-SJK-TIME

BAL HARBOUR BEVERLY HILLS BOSTON CHARLOTTE CHICAGO DALLAS DENVER HONOLULU LAS VEGAS MANHASSET NEW YORK PALM BEACH PALM DESERT SCOTTSDALE SOUTH COAST PLAZA

EXPERIENCE

True to life.
SOLGAR VITAMINS

SOLGAR
Since 1947
VITAMINS·MINERALS·HERBS

Available at Fine Natural Food Stores. For Information: SOLGAR VITAMIN AND HERB 500 Willow Tree Road, Leonia, NJ 07605 USA

Distinctively Different

AMIR H. MOZAFFARIAN

Fine Jewels Since 1883

155 Post Street (next to Gump's)
San Francisco, CA 94108

Tel (415) 391-9995
Fax (415) 391-9992

TAHITIAN PEARL ASSOCIATION, INC.

ITALIAN TRADE COMMISSION

You're listening to Schubert's Piano Sonata in F Minor.

You're sipping a crisp Sauvignon Blanc with your salad Nicoise.

You're surrounded by the beauty of fine wood paneled walls.

The warmth of fine wood raised panels is available and practical again.

New England Classic

What better walls are wearing.

©1999 NEW ENGLAND CLASSIC

CALL US AT: 888.880.6324
OR VISIT OUR WEBSITE:
NEWENGLANDCLASSIC.COM

WEATHEREND® ESTATE FURNITURE

Marine Finishes · Bare Woods · Custom Services

HEIRLOOM QUALITY · YACHTBUILDING INTEGRITY · DISTINCTIVE DESIGN

Exteriors and Interiors

THROUGH DESIGNERS AND ARCHITECTS

800·456·6483

THE CHARLES DE BEISTEGUI AUCTION

BELOW: Robin Woodhead, left, chief executive of Sotheby's Europe, with Editor-in-Chief Paige Rense and Mario Buatta.

ABOVE: Desmond Guinness and Tino Zervudachi. BELOW: The small theater.

PASCAL HINOUS

ABOVE: Northern European oils hung in the Dutch-influenced dining room. LEFT: Stephen Sills, left, and James Huniford.

continued from page 126

he created rooms where effect was more important than provenance or value.

The visit began on the grounds, in a series of garden follies that Beistegui had built during the fifties and sixties in woodland clearings or along the lake. A Turkish tent of copper showed the inspiration of the guardhouses at Drottningholm in Sweden; an outdoor theater was reminiscent of the one at the Villa Reale at Marlia in Italy; a bridge echoed the Rialto in Venice and the famous Palladian Bridge at Wilton in England; a pyramid suggested Rome; and a domed column recalled the place Vendôme. "Beistegui was the first decorator to use his travels for inspiration," said Alexandre Pradère, a senior director of Sotheby's. "That sums up his taste."

The grounds had been classified as a historic monument, and all the follies would be sold with the château, an 1815 building that

continued on page 142

Everyone has noticed it.
One company has recognized it.

The Chrysler LHS has been turning heads ever since its introduction. Beneath its inspired shape, however, lies a superbly designed luxury car of remarkable substance and performance. As evidenced by Strategic Vision's 1999 Total Quality Award™ for "Best Ownership Experience" in its class.* You're sure to appreciate the smoothness of its 253 hp engine and the serenity of its elegantly appointed cabin. At $29,545** fully equipped, the beauty of it all becomes even more apparent. Call 1.800.CHRYSLER or visit our Web site at www.chryslercars.com.

ENGINEERED TO BE GREAT CARS

CHRYSLER LHS

*Strategic Vision's 1999 Vehicle Experience Study™ surveyed 33,760 Oct.-Nov. new vehicle buyers of 200+ models after the first 90 days of ownership. LHS was the winner in the Larger Car category. **Base MSRP includes destination. Tax and options extra.

bulthaup at the center of home life:

new freedom in the kitchen

The completely free combination of functional elements made possible through bulthaup's kitchen system, boldly responds to people's desire for functional and affordable mobility today. This system allows you to progress in stages from modest beginnings – regardless of style, time or space – as you set out to furnish your home.

bulthaup will be happy to provide you with complete information on fascinating possibilities of furnishing your kitchen as the center of home life: the bulthaup book is your essential guide on what to look out for when making new plans. It is yours for $ 24 (incl. postage). Just call 1-800 808 2923, or visit one of the bulthaup showrooms.

New York
bulthaup corporation, 578 Broadway, tel. 212 966 7183

Philadelphia
bulthaup studio inc., 132 North 3rd Street, tel. 215 574 4990

Boston
bulthaup @repertoire, 114 Boylston Street, tel. 617 426 3865

Los Angeles
bulthaup LA, 153 S. Robertson Blvd., tel. 310 288 3875

San Francisco
bulthaup @LIMN, 290 Townsend Street, tel. 415 543 5466

San Diego
bulthaup la jolla Inc., 7629 Girard Ave, C3, tel. 619 456 8530

Salt Lake City
bulthaup, tel 801 474 9372

Available through your Architect or Interior designer
or bulthaup at: www.bulthaup.com

bulthaup

THE CHARLES DE BEISTEGUI AUCTION

"These rooms influenced designers for the rest of the twentieth century. The sale would mark something important. It deserved a party."

continued from page 138

Beistegui enlarged with grand curving wings and pavilions designed by Emilio Terry. Before the sale, carpets were spread out on the lawn, safely removed from trampling feet. "Very good for the fibers to get a bit of damp now and again," noted Desmond Guinness.

Guinness had known Beistegui in his later days—after a stroke, after the grand parties—and remembered a quieter life, supper in the small oval print room, then coffee in the library. "The library was the room he lived in," he said, "but every room was surprisingly livable. There wasn't an uncomfortable chair in the entire house, although I never saw anyone sitting on the fabulous silks in the famous Salon Bleu. That was a room for walking through."

The *Architectural Digest* group also walked through the series of rooms on the garden front, an enfilade in which each room was dramatically different from the ones before and after. A bit of Holland here, Venice there, Carlos IV of Spain in a gallery, Napoleon and lots of Louis everywhere. Pierre-Hervé Walbaum felt the rooms were like follies inside the house. "It was as though he wanted to concentrate the whole world in one place," he said. Each room was an abundance of the rich, the rare and the reproduction. The famous library represented Beistegui at his best. This was the room that had launched a thousand decorators.

The theater was Beistegui's other great room, more intimate, lighter and frothier than it appears in photographs, but a sadness curtained the pretty little stage. It had been the scene of two performances in 1957 and then no more. Beistegui, in his usual style, had built something, then lost interest.

"It's the garden follies that impress me the most; it would be difficult to build those today," said Andrée Putman. "He must have been unhappy, always so discontent. But the constant passion to do something, we all admire that."

LEFT: Designer Alain Demachy, left, and Sotheby's Alexandre Pradère chat on the Crillon's balcony before dinner.

BELOW: François-Joseph Graf, left, and Jacques Grange sit on the balcony, which overlooks the place de la Concorde.

Beistegui died in 1970, and it seems something of a miracle that his nephew, Juan de Beistegui, had not only kept the château from falling down

continued on page 150

ABOVE: Craig Wright at the Hôtel de Crillon dinner hosted by Paige Rense. RIGHT: Christian Liaigre and Andrée Putman.

The grand tradition of the classic ocean voyage is very much alive aboard the luxury liners of Cunard. A gracious atmosphere hearkens back to a time of kings and queens, ladies and gentlemen. And where once legends strolled the promenade, today so can you, proving beyond all doubt that true luxury belongs to no particular era. Luxury is a gourmet meal and Cunard White Star Service. It's a world-class chamber group or an evening in the theater with a famous entertainer. Because whatever your passion, classical music or big band jazz, fine art or independent films: there's a Cunard voyage that recognizes your unique appreciation for the best of yesterday, and today. Cruise the world or cross the Atlantic. In a world of mass production and glitz, Cunard Line remains a bastion of the way things once were, and aboard our ships, still are. Indeed, this is the legacy of Cunard. Call your travel counselor for reservations or a complimentary brochure, or call 1-800-7-CUNARD.

CUNARD

BRITANNIA 1840

SERVIA 1881

MAURETANIA 1907

AQUITANIA 1913

MAJESTIC 1934

QUEEN MARY 1936

QUEEN ELIZABETH 1938

2000 FLEET

QUEEN ELIZABETH 2

CARONIA

To learn more about the past, present and future of Cunard Line visit us at
www.cunardline.com

ADVANCING CIVILIZATION SINCE 1840

AVERY BOARDMAN HEAD-BED

Room Design: Linda Leydorf Inc.
Photography: Frank Rieser

Style #B110 Queen Size Sofabed. The only sofabed in the world to contain the "Steel Weave"™ mechanism. Available with a fully reversible innerspring mattress.
Also shown Style #310 Chair

SOFAS • SOFABEDS • CHAIRS • OTTOMANS • CUSTOM BEDDING • DAYBEDS • HI-RISERS

AVERY BOARDMAN LTD / HEAD-BED • D&D BUILDING, 979 THIRD AVE., N.Y. N.Y. 10022
TEL: 1.800.501.4850 • 212.688.6611 OR 212.688.7123 • FAX: 212.838.9046

CALL: 1-800-501-4850 FOR THE NEAREST SHOWROOM
OR VISIT OUR WEBSITE: WWW.AVERYBOARDMAN.COM

Beacon Hill

ATLANTA, GA • BOSTON, MA • DALLAS, TX • DANIA, FL • HOUSTON, TX • LOS ANGELES, CA • PHILADELPHIA, PA
SAN FRANCISCO, CA • SEATTLE, WA • TROY, MI • WASHINGTON, DC

CALLARD & OSGOOD

CINCINNATI - W.B.D. DESIGN • DALLAS • ST. LOUIS • FRAN TURNER • CHICAGO • MINNEAPOLIS • RITA HABERLACH

CATALOGUE AND PRICE LIST $35 CREDITED / THROUGH YOUR INTERIOR DESIGNER OR ARCHITECT

Christmas, New Orleans Style.

e yourself a
ristmas present.
perience New Orleans
ts holiday best. The best
d in the world with
ditional multi-course
ners at all the great
taurants, grand or humble.
pping in one-of-a-kind boutique stores.
troll the French Quarter and stop to
oy costumed carolers. While you're
ere, behold the beauty of iron-laced
conies wrapped in garland and twin-
ng lights. Clap your hands and stamp
ur feet to the irrepressible beat of
ghtly Gospel concerts. And stand before
e oldest cathedral in America to join
usands of people in a joyful candle-
ht sing-along.
Come face-to-face with yesteryear as
aracters from New Orleans' past enter-
n you in free daily performances at Le
tit Theatre next to Jackson Square in

NEW ORLEANS
come join the parade!

www.neworleansonline.com

ANTIQUE STERLING

"CHRYSANTHEMUM" BY TIFFANY & CO.
An extraordinary 165-piece Tiffany & Co. sterling flatware set in the highly desirable "Chrysanthemum" pattern in its original fitted mahogany chest on stand. Complete service for 12. Circa 1900.

"ST. DUNSTAN" BY TIFFANY & CO.
An important Tiffany & Co. 195-piece sterling flatware set in the elegant "St. Dunstan" pattern, nestled in its original fitted mahogany stand with leather top. The set includes 15 serving pieces, many of them rarities. Complete service for 12. Circa 1920.

"ENGLISH KING" BY TIFFANY & CO.
The finest 174-piece Tiffany & Co. sterling flatware service in the classic "English King" pattern set in its original fitted oak chest. Complete service for 12. Circa 1910.

"FRANCIS I" BY REED & BARTON
A superb 202-piece sterling flatware service in Reed & Barton's timeless "Francis I" pattern, including 10 serving pieces and a rare set of matching napkin rings, in a mahogany chest. Complete service for 12. Circa 1915.

M.S. Rau Antiques
Established 1912

630 Royal Street • New Orleans, LA 70130 • 1-800-54[illegible] • 504-523-5660 • info@rauantiques.com • www.rauantiques.com

the heart of the French Quarter. Reach back through history in our museums and browse antique shops. Climb aboard

the St. Charles Avenue streetcar and glide past mansions of the Garden District glowing in the spirit of the season.

And feel the added excitement radiating from the new Harrah's Jazz Casino at the foot of Canal Street where you can choose your favorite places to play, in the spirit of Mardi Gras or the grandeur of a classic plantation or the old hideaways of the famous pirate Jean Lafitte.

This year, remember to have fun for this festive season. Visit New Orleans. We know how make you feel at home for the holidays. The only thing we can't offer you is a silent night.

1-800-584-3196

All through December, enjoy the splendor of the season in New Orleans. Call toll-free today to receive your Christmas New Orleans Style guide of holiday events, traditions, and the best room rates of the year.

www.neworleansonline.com

Arnaud's

RESTAURANT • FAMILY-OWNED & OPERATED SINCE 1918

Dinner and live Dixieland jazz celebrate award-winning classic Creole cuisine at historic Arnaud's. Eleven original French Quarter buildings encompass this legendary establishment where Shrimp Arnaud, Oysters Bienville and other local specialties were created. Savor Trout Meuniere, accompanied by an extraordinary wine list. Special holiday Reveillon menu. Visit for lunch, dinner and famous Sunday Brunch & Jazz.

813 BIENVILLE STREET, NEW ORLEANS, LOUISIANA 70112
PHONE: 504.523.5433 • FAX: 504.581.7908
reservations@arnauds.com • www.arnauds.com

NEW ORLEANS NORTHSHORE

Stylish, unhurried shopping. Great places to eat and to stay. Celebrations in the country and under the stars. Spend your holidays *where New Orleans comes to play.*

New Orleans NORTHSHORE St Tammany PARISH

Call 1-800-634-9443 Ext.401

www.neworleansnorthshore.com

CHATEAU LE MOYNE
FRENCH QUARTER

At the Chateau LeMoyne, you'll discover first-class accommodations and amenities in a beautiful, historic setting. Our excellent location in the heart of the French Quarter puts you close to all the charm and excitement of New Orleans. With two beautiful courtyards, dedicated staff and outstanding services, we provide all the comforts and conveniences of home...and much more. Ask for special holiday packages.

301 Rue Dauphine • New Orleans, LA 70112 • 1-800-747-3279 • Fax 504-523-5709

The Hotel Monteleone

Since 1886, Hotel Monteleone has been offering guests first-class accommodations in an elegant French Quarter setting. Located in the heart of the antique district on world-famous Royal Street, the Monteleone has recently been named a Literary Landmark for its association with literary greats such as William Faulkner, Tennessee Williams and Truman Capote. Listed in the National Register of Historic Places and a member of Historic Hotels of America, the hotel is the home of the famous Carousel Bar.

214 Royal St. New Orleans, LA 70130
1-800-535-9595 FAX 504-528-1019
e-mail: sales@hotelmonteleone.com
Website: www.hotelmonteleone.com

Kiss Boring Goodbye.
FRANCOFÊTE '99
The Louisiana Tricentennial
And say hello to nonstop fun! There's never been a better time to visit Louisiana. Why? It's FrancoFête '99 —a yearlong, statewide celebration of our unique French heritage—and you're invited! Come on down for the food, the music, the people, the places—more than 900 festivals, events, parties, special offers and endless good times celebrating French culture in Louisiana. The fun is in you—let it out! For your free 300-page Louisiana Tour Guide and FrancoFête Events Calendar, call us today.
Louisiana
Come As You Are. Leave Different.
1-100-765-6189 · www.louisianatravel.com
©1999 Louisiana Office of Tourism

fadini borghi

Exquisite fabrics

BOUSSAC FADINI, INC - 979 Third Avenue - New York, NY 10022
212.421.0534 - Fax 212.826.9236

ATLANTA 800 669.3512 - BOSTON 617 428.0033 - CHICAGO 312.467 6860 - CINCINNATI 513.241.9573
DALLAS 214 747 9600 - DANIA 954.925.8225 - DENVER 303.778.7088 - HOUSTON 713.626.3100
LOS ANGELES 310 855.1222 - MINNEAPOLIS 612.332.0402 - PHILADELPHIA 215 567 5890
SAN FRANCISCO 415.431 1465 - SEATTLE 206.621.9290 - WASHINGTON, DC 202.646 1774

THE CHARLES DE BEISTEGUI AUCTION

RIGHT: Louis Bofferding, left, and Robert Couturier attended the dinner. BELOW RIGHT: Sotheby's president and CEO Diana D. Brooks and Serge Robin.

continued from page 142

but improved the collection of drawings and paintings, left the rooms as they were and used the château as a country house bursting with the vitality of a family with six children. Those children have grown, and none feel able to accept the burden of such a house. "We've been happy here for thirty years," he said. "All important family parties were at Groussay; now it's time for someone else to enjoy it."

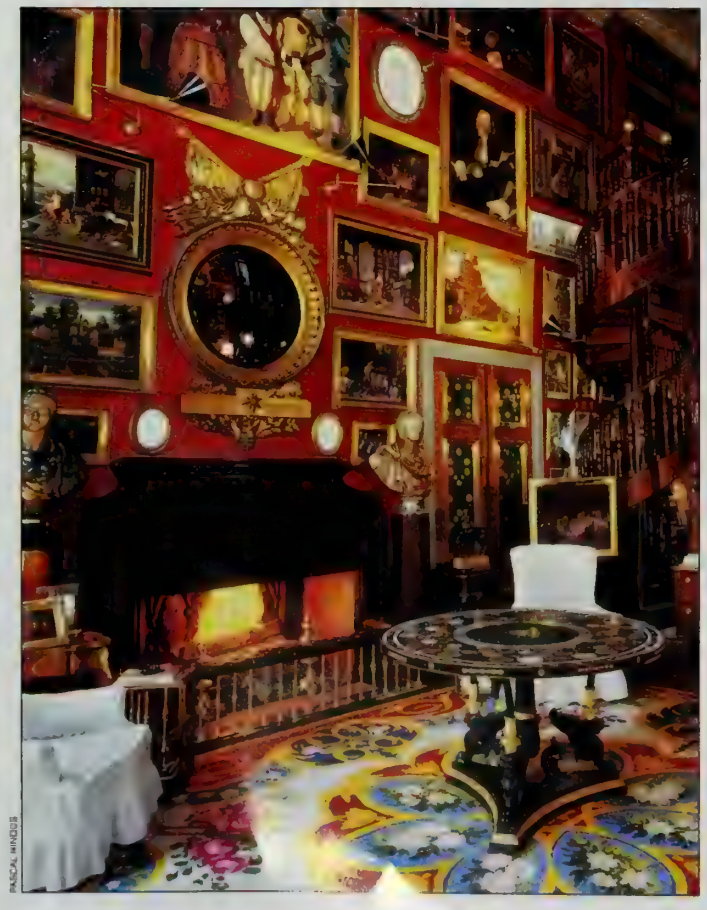
In the spirit of Beistegui hospitality, Paige Rense gave a dinner that evening in private rooms at the Hôtel de Crillon in Paris, and the afternoon group was joined by the count and countess de La Rochefoucauld; Christian Liaigre; Robert Couturier; Craig Wright; Jacques Grange; Alain Demachy; Diana D. Brooks, president and CEO of Sotheby's; and Robin Woodhead, chief executive, Sotheby's Europe.

Talk inevitably returned to the château. "We studied those rooms at Parsons," said Mario Buatta, "but we never saw them. During our study trip to Paris, doors opened for us on the rue de this and the rue de that, but we never got to see Groussay. Beistegui was not a very friendly chap at the end of his life; he wasn't keen on designers. That's why I wanted to see these rooms before they disappeared. He taught us so much."

Many talked of Beistegui's genius for detail—like the cabinets for medals built into the thickness of the library doors, and the pattern of tassels woven into the carpet on the risers of the stairs in the theater. "I'm going to copy that," said Craig Wright. "Somebody's definitely going to get tassels."

Diana Brooks closed the evening by saying what a treat it had been for Sotheby's to show Groussay to people who really appreciate and understand what the decorative arts mean. Many would be leaving bids or returning for the sale. Desmond Guinness had his eye on costumes from the famous ball in Venice; Tino Zervudachi hoped to get a silver games box; Stephen Sills and James Huniford wanted garden furniture and the splendid tole aloe plants.

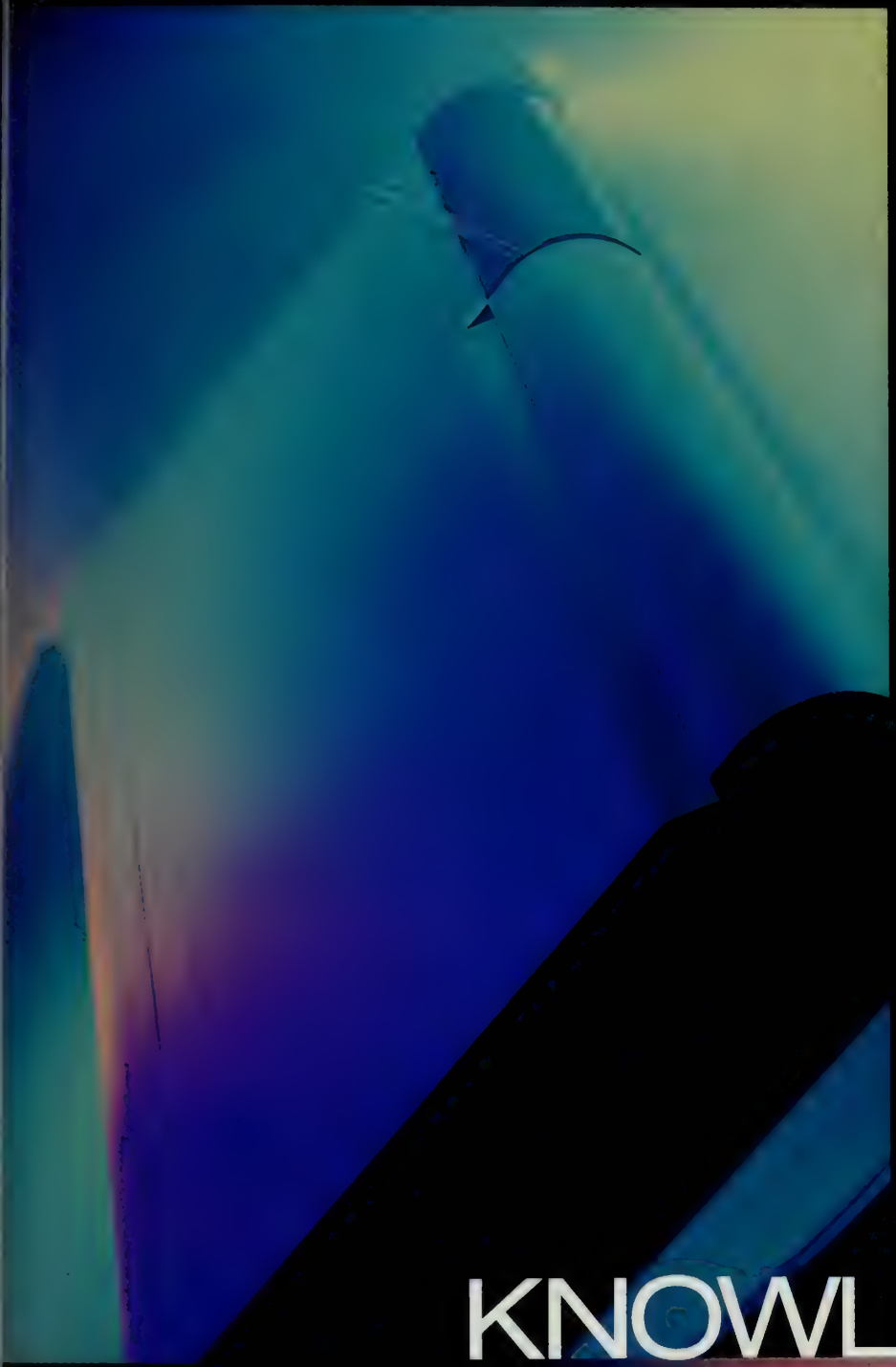
Most had bought two copies of the catalogue, one to mark up for the sale, one for the archives. This was a house to remember. It had been a day and an evening to remember. Charles de Beistegui's last party had been a great one. □



PASCAL HINOUS

LEFT: The library, its two levels linked by a pair of spiral staircases, featured Beistegui's eclectic collection of paintings as well as books relating to the arts.

BETTER SOUND THROUGH RESEARCH®



BOSE

With enough knowledge, any problem can be solved.

When Bose® began building factory-installed music systems for cars, conventional wisdom believed the automobile environment was much too hostile for true high-fidelity sound. But we embraced the research challenge of developing smaller, lighter, more efficient equipment. Automatic functions. And through it all, far better sound. That knowledge creates better systems for your home, too. Today, the single piece of Bose equipment shown on the left, about the size of a laptop computer, replaces a shelf full of conventional components. Knowledge. It's the foundation of every Bose product.

KNOWLEDGE

To discover which Bose product is best for you, please call

1-800 ASK BOSE

please request ext.801

or visit us at

ask.bose.com/ca801

For your home. Your car. Your business. Your life.

The Mall at Short Hills

©1999 Bose Corporation JN00254

SATELLITE RADIO IS ON THE HORIZON

AN ENTIRELY NEW WAY OF TUNING IN

By Nicholas von Hoffman

NOT LONG AGO THE residents of Sanford, Maine, woke up to read this in their morning newspaper, the *Portland Press Herald*:

WCDQ (92.1 FM), the independently owned Sanford station, played its eclectic mix of music for the last time on Friday afternoon. Beginning today, local listeners will hear music out of Boston. At 6 p.m. Friday, the new owners, WFNX-FM in Boston, changed the format to alternative rock. Instead of hearing blues, folk and legends from the 1970s such as Frank Zappa and the Grateful Dead, people who tune in to 92.1 FM hear current alternative rockers such as Citizen King, Underworld and Buck-O-Nine.

The article went on to say that only two once-a-week, locally originated programs would be aired in the future.

What happened to WCDQ is happening everywhere. Ownership of the nation's more than twelve thousand once local radio stations is being taken over by large companies that standardize the content of what goes out over the air. "You now have these regionally concentrated chains of several hundred radio stations operated by a single management structure that's typically located in a hub city," says Andrew Jay Schwartzman of the Media Access Project, an organization struggling to make media of all kinds inexpensive and open to those with something other than commercial thoughts on their minds. "The managers are an hour's flight from fifty different radio stations, so they can sell regional and national commercials and ignore local niche audiences."

While listeners in New York and Los Angeles have sixty or more stations to tune in to, most people in the United States have far fewer live points on the dial, and those few are increasingly computer-driven outlets repeatedly playing whatever the polling shows is hot at the moment. Now comes Mr. Electron with a new kind of radio, which can offer the listener a choice of up to a hundred stations no matter where he or she is.

This is radio beamed down from satellites. Because the transmission is in digital form, it is possible to pack a hundred channels into the space on the spectrum allotted to the satellite's radio transmitter. In the next couple of years, God willing, you ought to be able to enjoy hundred-station radio whether you are negotiating traffic on LaSalle Street in Chicago or hightailing it toward the Florida Keys. Two of the major American automobile manufacturers have already signed agreements to put these new satellite radios in their automobiles.

Satellite radio is digital radio, and digital brings with it the same quality we've become accustomed to with CDs and now DVDs.

That's quite promising, but from this point on, things get murky. Satellite radio, like all inventions and improvements, depends on a triad of technology, culture/politics and commerce. Technology has been holding up its end, but culture and commerce are in something of a muddle. As matters stand at this writing, there will be two satellite radio services, one called CD Radio and one called XM Radio, each of which will be transmitting up to a hundred stations, but radio that receives the CD Radio stations won't be able to receive the XM Radio stations and vice versa. It's the return of the old incompatibility problem that has plagued Electroland. Hence, when you choose a radio to buy, you will, at least to some extent, also be choosing what you will hear.

Ford will begin offering its customers factory-installed CD Radios in about a year; General Motors will be doing the same with XM about a year after that. Or you will be able to take any car to an automobile audio shop and have either one or both of the new systems installed in the old jalopy. Satellite radios for the home should start showing up in the stores sometime after they become available in automobiles. Somebody, of course, has to pay for those satellites up there in the cerulean, and, unlike the situation with the radio we have now, the per-

continued on page 156

"I hand pick the buttons on my coats. I'm not about to leave my cash flow to just anybody."

Maria Barraza
Designer, Owner of Barraza New York
Small Business Services User

After 14 years as a designer, Maria Barraza invested her vision and savings in her own company. And while her focus on detail helps her designs endure, American Express Small Business Services helps make sure her cash flow endures. Her Card gives her maximum flexibility when traveling, a Quarterly Management Report tells her exactly what she spent, while she enjoys 10% savings on many FedEx® delivery services. All of which are always in style. do more

AMERICAN EXPRESS
Small Business Services

Call 1-800-646-8600 or visit www.americanexpress.com.

SATELLITE RADIO IS ON THE HORIZON

continued from page 152

son who has been chosen to do the paying is you. It is expected that either service will cost about ten dollars a month per household, so subscribers will be able to listen to the service on as many radios as they want without paying an additional fee. A good thing, too, since radio listening is almost as pervasive as TV watching in the United States. Both satellite radio receivers will also be able to get old-fashioned AM and FM broadcasting.

Satellite radio is digital radio, and digital brings with it the same quality that we've become accustomed to with CDs and now DVDs. CD Radio has a small screen that can display the name of the station or channel you are listening to, information about the music being played, or news and traffic bulletins. Digital radio will also be static-free radio. But whether digital radio comes from a satellite or a broadcasting tower, it has had at least one drawback. When the weather is bad, digital broadcasting doesn't fuzz with static interference and suffer poorer but usually still audible or visible reception; it conks out completely—the screen goes black if it's digital television, and the loudspeaker goes silent if it's radio. The instrument suffers the "cliff effect" or "digital dropout," as the technojocks refer to the phenomenon.

Now it looks as though that obstacle has been surmounted. "We created some breakthroughs in digital audio processing back about six or seven months ago," says Suren Pai, president of Lucent Digital Radio. "We've called them Multi-Streaming. With this technology we can process digital audio in a manner that emulates the gradual degradation of quality of analogue [old-fashioned AM or FM] signals. This has been a major breakthrough for us as well as for the audio industry. So it's not an all-or-nothing scenario. You just gradually lose things, for example, starting with stereo separation, then something else, and so on."

Be it a cell phone or a satellite radio, anyone moving around trying to get reception will tell you that there are those blackout moments that have nothing to do with the weather. Leafy canopies, canyonlike streets lined by skyscrapers, and tunnels all blot out reception unless earthly transmitters are there to fill in when the signal from the satellite is lost. "Terrestrial repeaters are very expensive and very difficult to build out because there aren't enough sites," explains Terrence Sweeney, vice-president of marketing for CD Radio. "One of the problems you face if you rely on those things is how to find lots of locations. Most Americans who are on cellular services realize there aren't nearly enough of them to fill in all of the places where you would like to use your cell phones."

So it remains to be seen whether satellite radio, with its exceptional sound qualities and other desirable attributes, will be as reliable and universal as pres-

Black tie is optio a 300-horsepower V-8 is standard in the world's most powerful luxury SUV.* There's room for seven in three rows of leather-trimmed

SATELLITE RADIO IS ON THE HORIZON

ent-day analogue radio. This is no small question, since it seems likely that the American government and the radio industry will go completely and exclusively digital not so many years down the pike. Will digital radio be as serviceable as the current system in hurricanes and other natural disasters that may interfere with radio transmissions? For answers, please stay tuned. If you can.

Another unanswered question is whether people will be willing to fork over ten simoleons a month just for the satellite service's superior digital quality. If television is a guide, people will pay for minimal cable service for a better picture if the one they get through the air is rotten, but they don't want to pay much, and if they pay extra for the premium services such as HBO, they are accustomed to enjoying commercial-free programming. How much commercial-free satellite radio broadcasting they may get is not so certain. Lee Abrams, senior vice-president of programming for XM Radio, doesn't seem to be promising a laid-back, commercial-free radio environment when he says, "We're going to have DJs and bells and whistles, whereas on cable what you get is pretty much a music service, which is fine. There will be that, but we're also going to have all the things that it takes to create really great stations. Each channel will be branded with a name, and it will have T-shirts, bumper stickers and belt buckles. So it's going to have, and I guess the word in the industry is, 'stationality.'"

Stationality aside, Abrams is promising that hundred-channel radio will bring with it a variety of sounds not now available even in the big cities. "We're in the dark ages of music radio, and our goal is to rewrite the playbook," he declares. "The playbook for music radio was written about thirty years ago, and it hasn't been updated. Most radio stations are very creative until ten A.M. In other words, they have a creative morning show. Then they go on autopilot. The choices are incredibly limited.

"There are artists like B. B. King, who closed down the Olympics in front of billions of people on TV. He's a blues god, but he'd have to get arrested to get on radio. You take somebody like Bob Marley, who sold millions of records. You can't find him on radio. The Beatles recorded two or three hundred songs, and you hear about six or seven of them. There are artists, and even whole genres of music, that nobody touches. There are only about forty commercial classical stations in America. And while there are heavy metalers, there aren't any heavy-metal stations in America. Not one."

Some of us may regard the absence of a single heavy-metal radio station as less than an unalloyed disaster, but in America all taste is created equal and deserves

continued on page 160

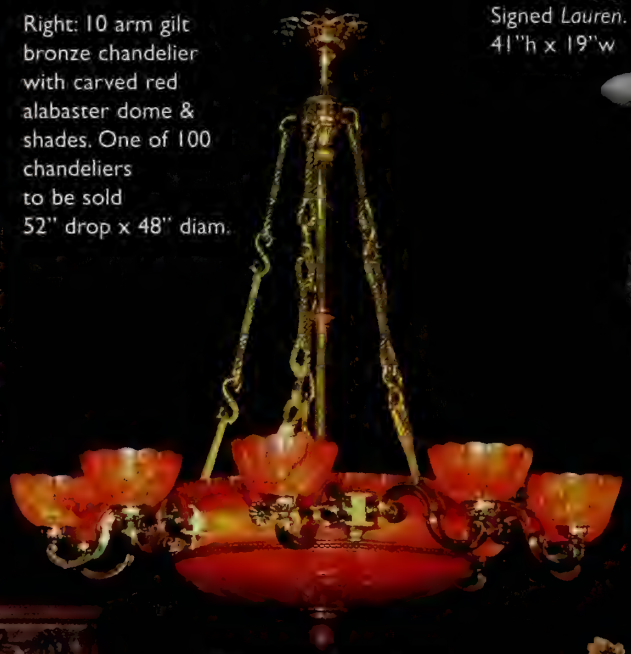
p to 8,850 pounds towing capacity. For more information, call 800 688-8898, visit www.lincolnvehicles.com or see an authorized Lincoln Navigator dealer.

Lincoln Navigator. American Luxury.

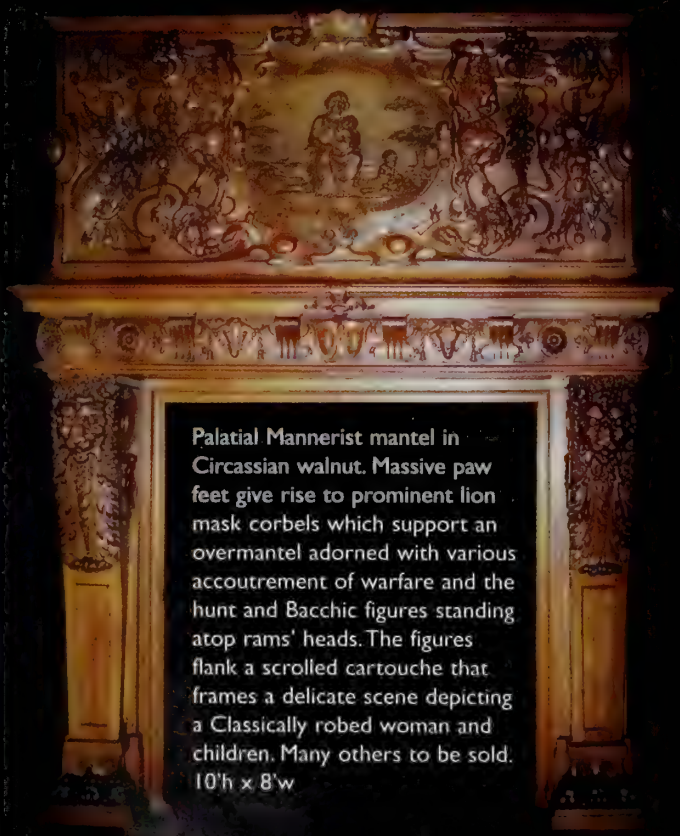
Red Baron's is for the finest homes in the world...

Left: Early 18th c. Brussels tapestry depicting a Royal Court scene. One of several antique tapestries to be sold. 92" x 83"w

Right: 10 arm gilt bronze chandelier with carved red alabaster dome & shades. One of 100 chandeliers to be sold 52" drop x 48" diam.

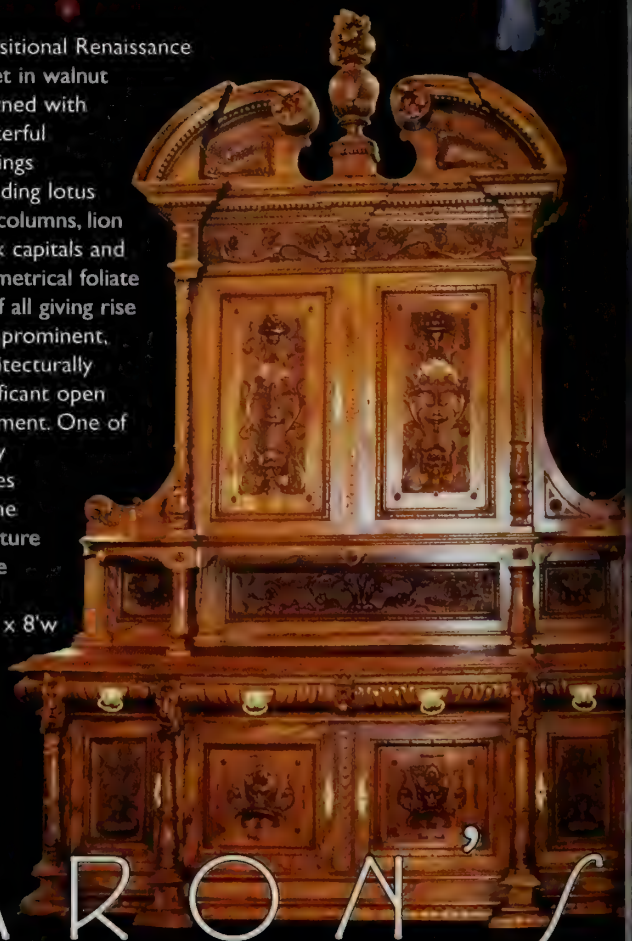


Period French Art Nouveau statue in carved alabaster depicting a stylized maiden in a flowing gown. Signed *Lauren*. 41"h x 19"w



Palatial Mannerist mantel in Circassian walnut. Massive paw feet give rise to prominent lion mask corbels which support an overmantel adorned with various accoutrement of warfare and the hunt and Bacchic figures standing atop rams' heads. The figures flank a scrolled cartouche that frames a delicate scene depicting a Classically robed woman and children. Many others to be sold. 10'h x 8'w

Transitional Renaissance buffet in walnut adorned with masterful carvings including lotus leaf columns, lion mask capitals and symmetrical foliate relief all giving rise to a prominent, architecturally significant open pediment. One of many pieces of fine furniture to be sold. 11'h x 8'w



RED BARON'S

...and their residents.

Pair of period Art Nouveau streetlights designed by Hector Guimard for the City of Biarritz. 11'h x 2'w

3 piece Rococo clock set in bronze and doré bronze. Each piece has a scrolled rocaille base and is surmounted with putti at various states of play. clock 27"h x 24"w, candelabra 29"h x 16"

There is an auction in Atlanta over the weekend of October 23 & 24. It will sell 10 million dollars worth of the finest architectural antiques, decorative arts and collectibles imaginable. It is the only such auction in existence.

It has no minimum or reserve bids of any kind. If you are building or decorating a palatial home or are a designer or collector, you probably already know about it. If you do not, you need to find out.

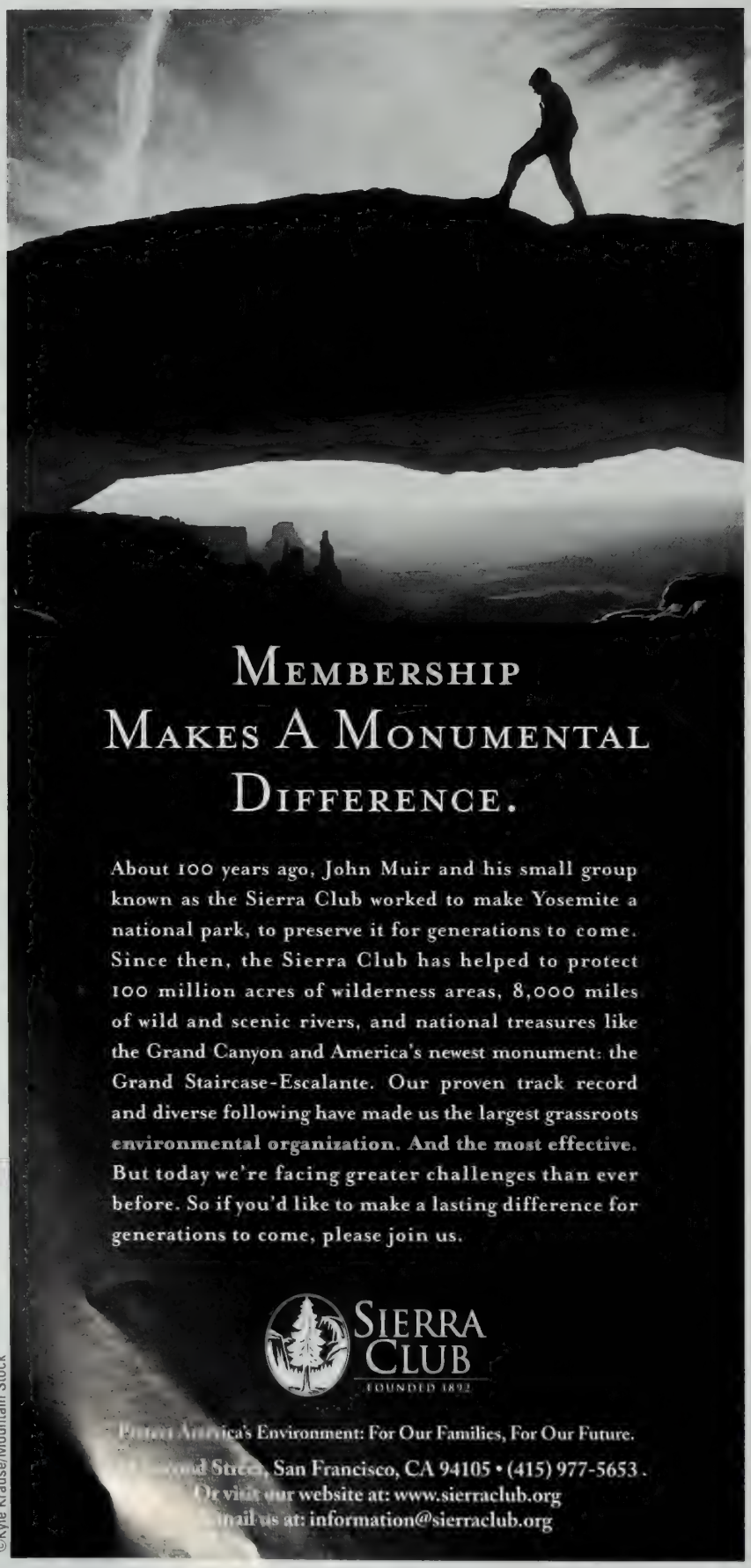
Right: 19th century wall fountain in carved multicolored marble. 90"h x 64"w

GAL#C2052

AUCTION

October 23 & 24, 1999

For a FREE color catalog, contact: Red Baron's Dept. A, 6450 Roswell Rd., Atlanta, Ga. 30328
(404)252-3770 Fax (404)257-0268 www.redbaronsantiques.com



©Kyle Krause/Mountain Stock

SATELLITE RADIO

continued from page 157

the station that satellite radio will bring it.

Although XM Radio will have advertising on a number of its channels, CD Radio will offer commercial-free programming. "We think that's the number-one reason people will sign up for our service," remarks Sweeney. "We've planned fifty commercial-free music channels for nine general classifications from rock to classical."

For radio listeners in Sanford, Maine, who depend on the radio for local information, whether it's political news or emergency bulletins on floods, fires or ice storms, satellite radio will be of no more use than an automated station controlled by a computer located hundreds of miles away. For those listeners there is another possibility—and it's called low-power radio.

The technology makes it possible to grant licenses for low-power radio stations or stations that can only be picked up in a relatively small area. One of the beauties of these stations is that they cost a thousand dollars or less to get up and running, and with once locally owned stations vanishing as companies like Clear Channel Communications, which owns six hundred and fifty stations, buy them up, lower power may be the last possibility for electronic communications on a noncorporate, community scale.

> "We've planned fifty commercial-free channels, ranging from rock to classical."

The government has indicated it wants to go ahead with low-power radio, and people everywhere want to start stations in their communities, but the big-money radio people are against it. A spokesman for the nearly invincible National Association of Broadcasters has said of low-power radio, "This is the most serious issue to face the radio industry in thirty years." How it will all shake out nobody knows, except that radio, the most ubiquitous of media, is about to change. □

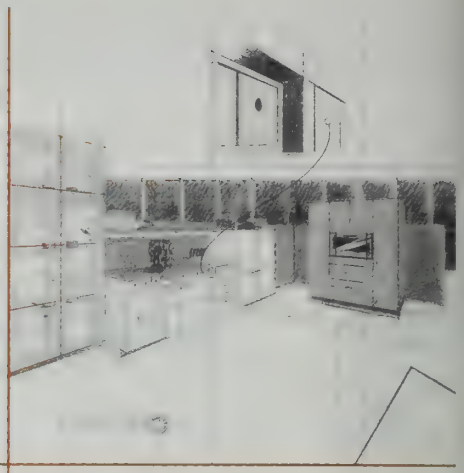
CRAFTED FOR LIFE®

HOW MANY OTHER WORKS OF ART
WOULD YOU BE PERFECTLY COMFORTABLE SITTING ON?

HICKORY CHAIR®

ade showrooms: Atlanta, Chicago, Cleveland, Dallas, Dania, Detroit, Houston, Los Angeles, New York, San Francisco, Seattle, Washington, D.C.
Call 1.800.349.4579 for a resource near you or visit our website at www.hickorychair.com

Art to live with.
Craftsmanship to endure.
Poggenpohl...
since 1892.



poggen®
pohl

The Ultimate Kitchen

EXCLUSIVE DEALERSHIPS AVAILABLE

To order our comprehensive literature package
Please send $18.00 to.
Poggenpohl U.S., Inc.
145 U.S. Hwy 46W, Suite 200,
Wayne, NJ 07470.
Dept. AD

Phone: 1-800-987-0553 or 973-812-8900 X 16
FAX 973-812-9320
www.poggenpohl-usa.com

POGGENPOHL STUDIOS:

Atlanta, GA	404-816-7275
Chevy Chase, MD	301-657-8616
Chicago, IL	312-755-9023
Dania Beach, FL	954-923-2688
Detroit, MI	248-624-7300
Honolulu, HI	808-524-6656
Long Island, NY	516-349-0205
Los Angeles, CA	310-289-4901
Maui, HI	808-878-2705
Naples, FL	941-263-4699
New York City downtown	212-228-3334
New York City midtown	212-355-5556
Palm Springs, CA	760-346-1499
Paramus, NJ	201-587-9090
Petoskey, MI	231-348-7080
Philadelphia, PA	215-348-4646
Portsmouth, NH	603-433-9918
Sacramento, CA	916-387-1717
Scottsdale, AZ	602-955-3966

GEORGE SMITH

HANDMADE FURNITURE • FABRICS • WALLPAPER • HAND COLOURED LEATHER • KILIMS

http://www.georgesmith.com

Standard 2 Seat Sofa with Elverdon arm covered in Mohair Velvet Green

NEW YORK

73 SPRING STREET NEW YORK NY 10012 *Tel:* 212/226.4747 *Fax:* 212/226.4868

LOS ANGELES

142 N. ROBERTSON BLVD. WEST HOLLYWOOD LOS ANGELES CA 90048

Tel: 310/360.0880 *Fax:* 310/360.1299

Distributors

MIAMI: Monica James & Co. *Tel:* 305/576.6222

WASHINGTON D.C.: August Georges *Tel:* 202/337.5110

HOUSTON: Brian Stringer (Fabrics only) *Tel:* 713/526.7380

HEARST'S OTHER CASTLE

THE PUBLISHING MAGNATE'S MEDIEVAL MANOR IN WALES

By Cari Beauchamp

When Phoebe Hearst toured the great capitals of Europe with her only son, Willie, she said, she was constantly reminding him that "we could not buy all we saw." William Randolph Hearst was only ten at the time, but after inheriting the family fortune and building it into a publishing empire, he seems to have spent much of his time proving his mother wrong.

There is no question that Hearst's lifelong obsession with collecting antiques was deeply seeded during the eighteen months he spent traveling the Continent with his mother. And although he created a rarefied lifestyle, he was a much more cultured, complicated and multifaceted man than *Citizen Kane* would suggest.

COURTESY ENFYS MCMURRY

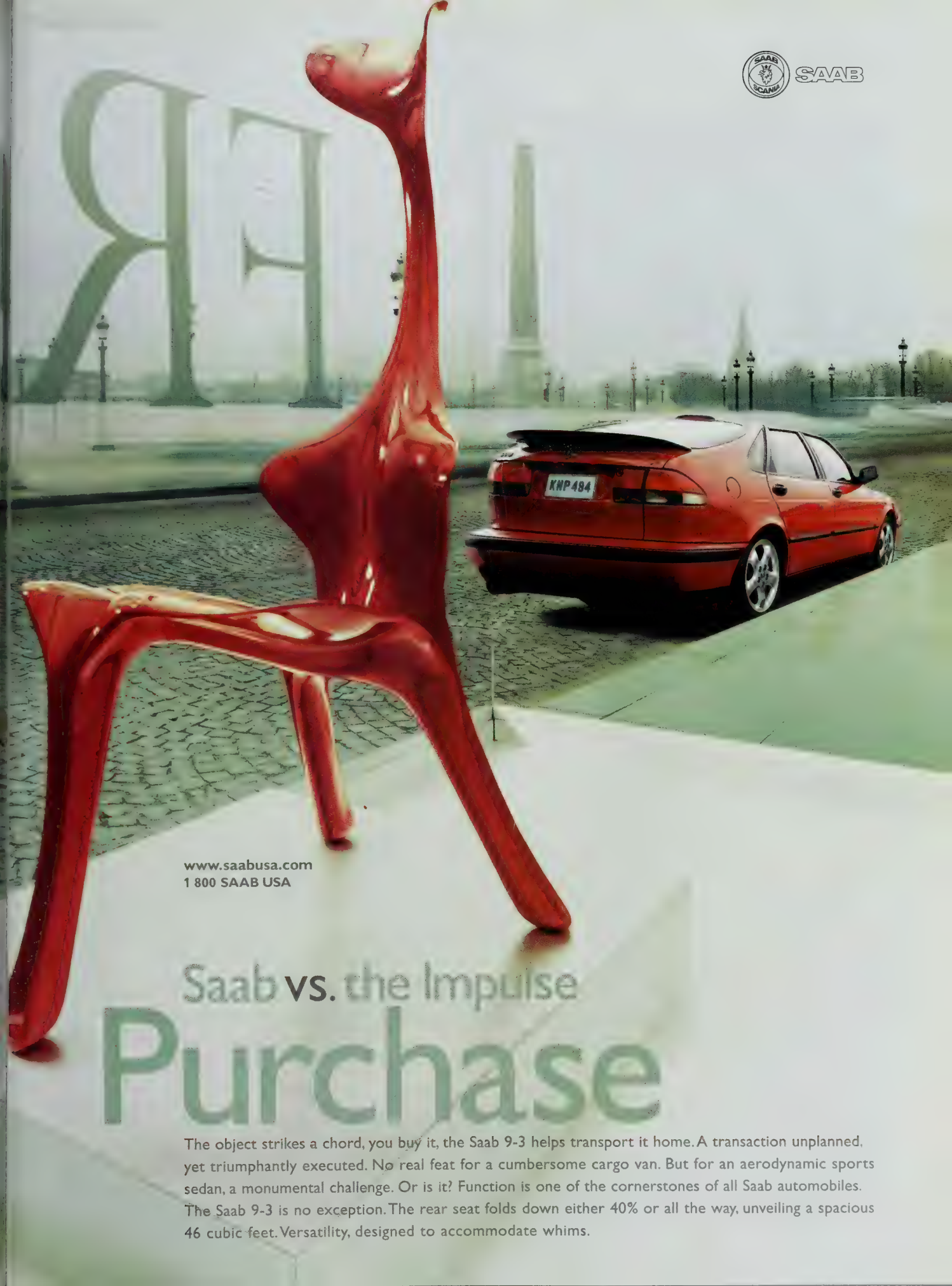
In 1925 William Randolph Hearst bought a medieval castle in Wales sight unseen. Above: Hearst, Sir Charles Allom, left, and an assistant study architectural plans.

Hearst owned several majestic residences, the most famous, of course, being San Simeon, on the central California coast. This month St. Donat's, his fifteenth-century castle in Wales and his European base for a dozen years, finally gets its due in Enfys McMurry's new book, *Hearst's Other Castle*.

In 1925 Hearst saw a picture of the great medieval castle, located just west of Cardiff on the Bristol Channel, and soon after agreed to the 111-acre property's asking price of $120,000 sight unseen. He was in the midst of creating San Simeon from the ground up, building a lavish one-hundred-and-ten-room beach house in San-

continued on page 166

Above Left: A 1775 print of the west façade. Left: Hearst's rehabilitation of the 111-acre property included the addition of a swimming pool to the lower garden.


SAAB
SCANIA
SAAB
KNP 484
www.saabusa.com
1 800 SAAB USA
Saab vs. the Impulse
Purchase
The object strikes a chord, you buy it, the Saab 9-3 helps transport it home. A transaction unplanned, yet triumphantly executed. No real feat for a cumbersome cargo van. But for an aerodynamic sports sedan, a monumental challenge. Or is it? Function is one of the cornerstones of all Saab automobiles. The Saab 9-3 is no exception. The rear seat folds down either 40% or all the way, unveiling a spacious 46 cubic feet. Versatility, designed to accommodate whims.

COURTESY MARTHA JENKINS LORAH

Hearst's illustrious guests included Winston Churchill, Charlie Chaplin, Clark Gable and Elinor Glyn.

Hearst spent a total of about four months at the castle, known as St. Donat's, during the 12 years that he used the property. LEFT: The tower may date to the 12th century.

BELOW: Hanging in the library is *The Pepperell Family*, 1778, by John Singleton Copley. Paneling from Ellenhall, an estate in Staffordshire, England, lines the far wall.

continued from page 164

ta Monica, California, and running his publishing empire and his Cosmopolitan film company, so it was not until more than three years later that he made his first visit to his new domain.

Along with his companion, Marion Davies, and half a dozen guests, Hearst invited Sir Charles Allom, the architect and antiquarian who had been knighted by George V after redecorating a private wing of Buckingham Palace. The party arrived at St. Donat's in the evening, yet before sitting down to dinner, Hearst insisted on inspecting each of the 135 rooms by lantern light and emerged "covered with cobwebs but happy as a schoolboy." He stayed less than twenty-four hours, but within weeks Allom, who by now had been hired, received a twenty-five-page, single-spaced missive detailing the changes Hearst envisioned to restore St. Donat's "to medieval perfection [while] incorporating modern conveniences."

In a countryside where a single lightbulb midceiling and a fireplace were the norm, Hearst ordered that the castle be fully illuminated, including outdoor floodlights, and that central heating be installed throughout. The exquisite terraced gardens that stepped down to the channel were kept, but space was

continued on page 168

RIGHT: To help him assemble his armor collection, which was displayed throughout the residence, Hearst hired Raymond Bartel away from the Metropolitan Museum of Art.

It is where time stands still.

And even the running water isn't in much of a hurry.

Every home should have one. A room so relaxing, so peaceful, even beauty chooses to be quiet. To create it, call 1-800-524-9797 ext. 452 or visit us at www.americanstandard-us.com.

American Standard *Bathrooms made for the soul.*

Allom, an architect and designer who had remodeled a wing of Buckingham Palace, reconfigured the interiors and filled them with antiques. ABOVE: The banqueting hall.

Ambassador Joseph P. Kennedy, his wife, Rose, and their children were among the guests who visited St. Donat's. LEFT: Mrs. Jack Mulhall and Randolph Churchill.

continued from page 166
found for a large swimming pool near the water's edge and several tennis courts.

The response from the local villagers was, for the most part, very positive, since, as McMurry points out, the renovations resulted not only in a new electrical system and an expanded water main that benefited the area but also in "over two hundred steady jobs" at "excellent wages." If anyone was perturbed, it was the local gentry, who resented the severe altering of the established pay scale as well as Hearst's habit of stripping one castle to refurbish another.

Hearst couldn't have cared less, and neither, apparently, did his illustrious guests, a unique mix of politicians, writers and Hollywood stars, including Winston Churchill, Charlie Chaplin, David Lloyd George, Clark Gable, George Bernard Shaw and Elinor Glyn. And many friends, such as screenwriter Frances Marion and novelist A. J. Cronin, took advantage of Hearst's open invitation to spend a week or two even when he was not in residence.

A full-time staff of forty stood ready to meet every need. Fresh milk, cheese and eggs were delivered from the village, and the finest food from Fortnum & Mason was brought in daily by train. The local hairstylist arrived each morning to tend to the ladies, and swimming and tennis coaches were on call.

continued on page 172

NOVA

Because our goal is

to make the most of your time.

We're a proud sponsor of NOVA on PBS.

Check your local listings for times.

SEE IT ON PBS

NOVA

Northwestern Mutual Life®
The Quiet Company®

© 1999 Northwestern Mutual Life Foundation, Milwaukee, WI www.northwesternmutual.com

Poloneise 6087F gold/gold

Pavillion Collection™

The Pavillion Collection™ summons forth th majestic grandeu of the Safavid Court. Artisans were making gre strides in this Golden Age of Early Persia, creating the intricate designs that are now considered classics. Beautifu curvilinear patterns in bold, rich colors are hand-woven in pure hand-spun wool, giving the finished design a plush and lustrou look. Each exquisite design is washed to give it an antique patina These rugs lend an air of incomparable elegance and old-world magnificence to any setting. Available in a variety of sizes.

FEIZYRUGS

Feizy Center • 1949 Stemmons Freeway • Dallas, Texas 75207 • 214.747.6000 • 800.779.0877

For information on a dealer in your area please call 800.779.0877, extension 241.

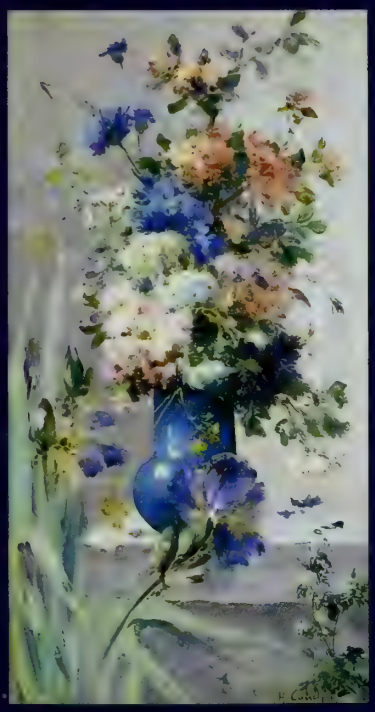
© 1999 FEIZY IMPORT & EXPORT COMPANY

Rehs

GALLERIES, INC. 5 East 57th St., 8th fl., New York, NY 10022 (212) 355-5710 FAX (212) 355-5742

Online Inventory | Gallery Artists | D. Ridgway Knight | Julien Dupré | Home | Virtual Exhibitions | Contact Us

Visit our new website at: www.Rehsgalleries.com and experience our virtual exhibitions!!



Counterclockwise from upper left:

Eugene Henri Cauchois (1850-1911) A pair of paintings: *Summer Flowers with Hollyhocks* (top), *Summer Flowers with Japanese Iris* (bottom), o/c, 30"x 16", signed. Antoine Blanchard (1910-1988) *Along the Boulevard, Paris*, o/c, 24"x 36", signed. Louis Aston Knight (1873-1948) *Cottage Garden at Martigny*, o/c, 26"x 32", signed & inscribed.

See us at the* Los Angeles Art Show– *Sept. 23rd – 26th, 1999

"Mount Shasta, 1880" Oil on Canvas, 26" x 35"

THOMAS HILL

(1829-1908)

A native of Birmingham, England, Hill was to become one of the most significant artists in California in the 19th Century, following his move from Massachusetts in 1861, where he frequently painted in the company of Durand, Innes, and Bierstadt. Hill's works shared the light and palette of his Hudson River School peers, and are similarly focused on the monumentality of the American landscape. "Mount Shasta" features Hill's classic, deep panoramic vista, and is an exquisitely detailed example of the artist's oeuvre.

Visit us at the **5th Annual Los Angeles Art Show**, September 23-26, UCLA.

WILLIAM A. KARGES FINE ART

Early California & American Paintings

Los Angeles Gallery • 9001 Melrose Avenue • Los Angeles, CA 90069 • (310) 276-8551
Carmel Gallery • SW Corner, 5th and Dolores • Carmel, CA 93921 • (831) 625-4266
Call for complimentary brochures and catalogs, or sign on to our mailing list at www.kargesfineart.com
We are always actively purchasing quality early California and American paintings

---

IN SAN FRANCISCO

"La Saône dans la Prairie de Jonvelle"

Oil on panel 26 x 37 inches Signed & dated 1900

JAN MONCHABLON

(French, b. 1855 - d. 1904).

FINE 19TH AND 20TH CENTURY AMERICAN AND EUROPEAN PAINTINGS

FINE ART DEALERS ASSOCIATION MEMBER FADA

MAXWELL *Galleries*, LTD. **FINE ART** • Established in 1940

559 Sutter Street, San Francisco, California 94102 • Tel: (415) 421-5193 • Fax: (415) 421-4858
Mark Hoffman, President and Senior Member of the American Society of Appraisers

JOSEPH HENRY SHARP (1859-1953)
"LURE OF THE WEST", 20"x30", oil on canvas
Signed, lower right: *J H Sharp*

Provenance:
- Dr. Carl S. Dentzel, California

Reference:
- Forrest Fenn, *The Beat of the Drum and the Whoop of the Dance: A Study of the life and Work of Joseph Henry Sharp*, Santa Fe, New Mexico, 1983, page 331, #2532.
- *Joseph Henry Sharp and The Lure of the West*, C.M. Russell Museum, Great Falls, Montana, page 2.

Exhibited:
- *Joseph Henry Sharp and The Lure of the West*, C.M. Russell Museum, Great Falls, Montana, April-May 1977.

Established in 1976, the Thomas Nygard Gallery specializes in 19th and 20th Century American art with an emphasis on historical Western Art of the Northern Plains. We also display important paintings of the Taos Society, Rocky Mountains, Hudson River and California Schools. Additional services include appraisals, painting restoration and conservation, and custom framing. We are always interested in purchasing quality works by noteworthy artists, single pieces or entire collections.

Exhibiting L.A. ART SHOW FINE ART DEALERS ASSOCIATION **September 23-26, 1999**

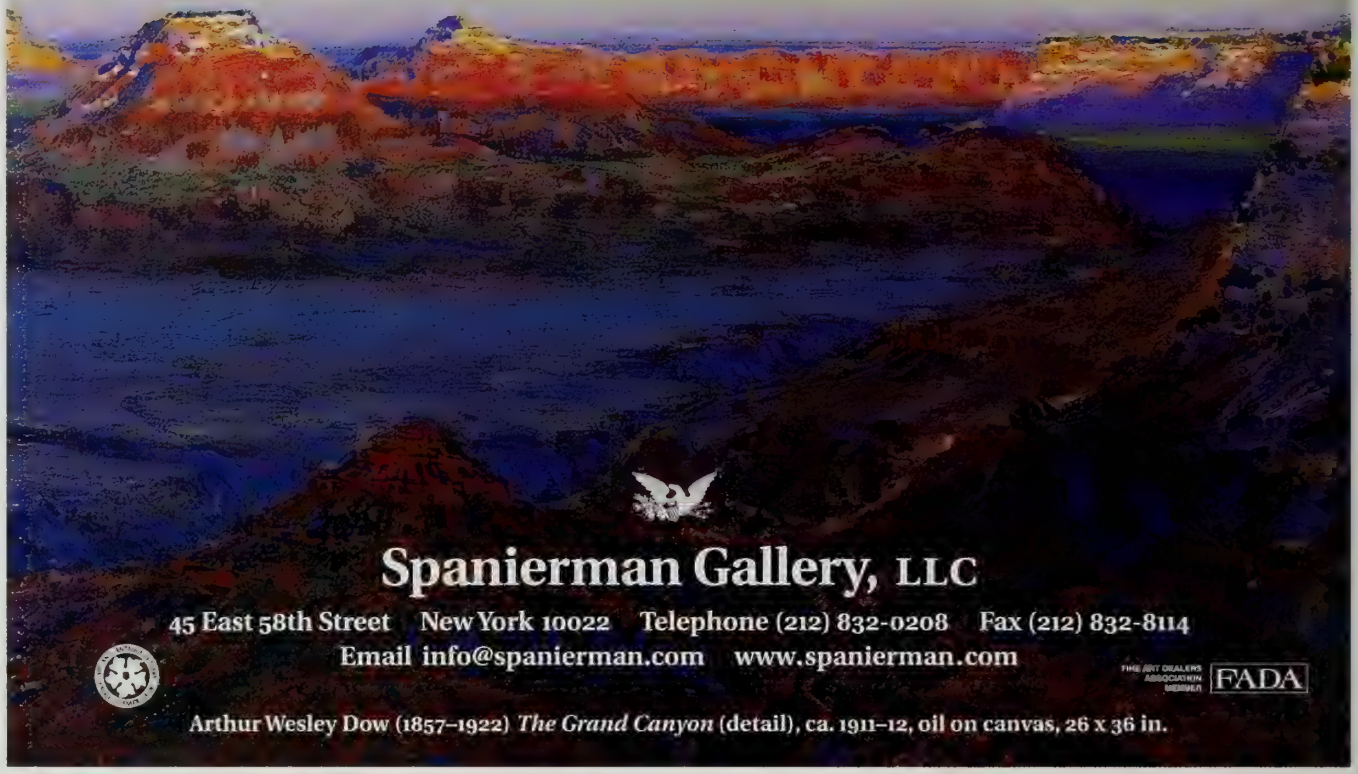
THOMAS NYGARD GALLERY

19TH AND 20TH CENTURY AMERICAN ART

127 EAST MAIN STREET • BOZEMAN, MONTANA 59715
TELEPHONE: 406-586-3636 • TELEFAX: 406-587-8279

FADA FINE ART DEALERS ASSOCIATION MEMBER

Exhibiting the work of Arthur Wesley Dow and other American masters
at the Los Angeles Fine Art Dealers Association Fair
September 23rd through 26th



Spanierman Gallery, LLC

45 East 58th Street New York 10022 Telephone (212) 832-0208 Fax (212) 832-8114
Email info@spanierman.com www.spanierman.com

FINE ART DEALERS ASSOCIATION MEMBER FADA

Arthur Wesley Dow (1857–1922) *The Grand Canyon* (detail), ca. 1911–12, oil on canvas, 26 x 36 in.

Edgar Payne
(1883-1947)

Big Pine Lake

Oil on Canvas
25 x 30 inches

Exhibiting
L.A. Art Show
September 23-26, 1999

The Redfern Gallery

1540 South Coast Highway • Laguna Beach, Ca 92651 (949) 497-3356 • FAX: (949) 497-1324
Email: mail@redferngallery.com • Web Site: redferngallery.com

FADA FINE ART DEALERS ASSOCIATION MEMBER

Rudolf Epp, (German, 1834-1910) *Kitten*
Oil on board, signed 14½ x 17 inches framed

Guarisco Gallery

IMPORTANT 19TH AND EARLY 20TH CENTURY EUROPEAN, BRITISH AND AMERICAN PAINTINGS, WATERCOLORS AND SCULPTURE

GALLERY CATALOGUE AVAILABLE $15.00

Exhibiting at the Los Angeles Art Show
September 23-26, 1999
UCLA, John Wooden Center

FADA FINE ART DEALERS ASSOCIATION MEMBER

Our current inventory includes works by:

T. Buttersworth
E. Cucuel
M. Dawson
W. De Glehn
E. Dufner
G. d'Espagnat
A. Grimshaw
H. Lebasque
W. L. Palmer
S. R. Percy
E. R. Redfield
T. Robinson
H. Roseland
J. Shannon

2828 Pennsylvania Avenue, NW, Dept. B,
Washington, DC 20007
800/426-3747

Robert Gemmell Hutchison, (Scottish, 1860-1936) *Cat's Cradle*
Oil on canvas, signed 25¼ x 22 inches framed

Member of the Art and Antique Dealers League of America; C.I.N.O.A.; G.W.A.D.A., F.A.D.A.

Schiller & Bodo

Fine Nineteenth-Century European Paintings

Alexandre René Veron, French, 1826–1897

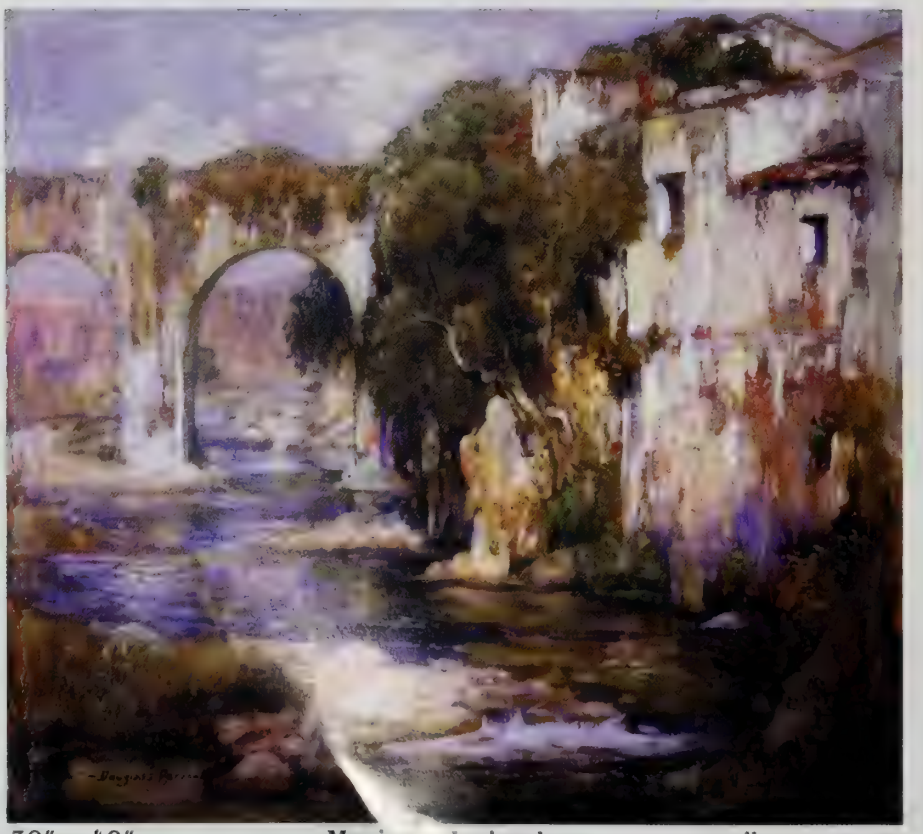
Une belle journée d'hiver à Argenteuil (left) and *Après la pluie à Argenteuil* (right)

A Pair. Salon of 1878. Oil on canvas, 32 x 45⅝ inches each. Signed

19 EAST 74 STREET NEW YORK 10021 TEL 212-772-8627 FAX 212-535-5943

PADA BY APPOINTMENT WWW.FADA.COM FADA

Douglas Parshall (1899 - 1990)



30″ x 40″ Mexic lacienda oil on canvas

MAUREEN MURPHY Fine Arts

1187 Coast Village Road
Montecito CA 93108
Phone 805.969.9215
www.mmfa.com

Gallery Hours:
Tuesday through Sunday,
noon until five p.m.

Wilson Hurley

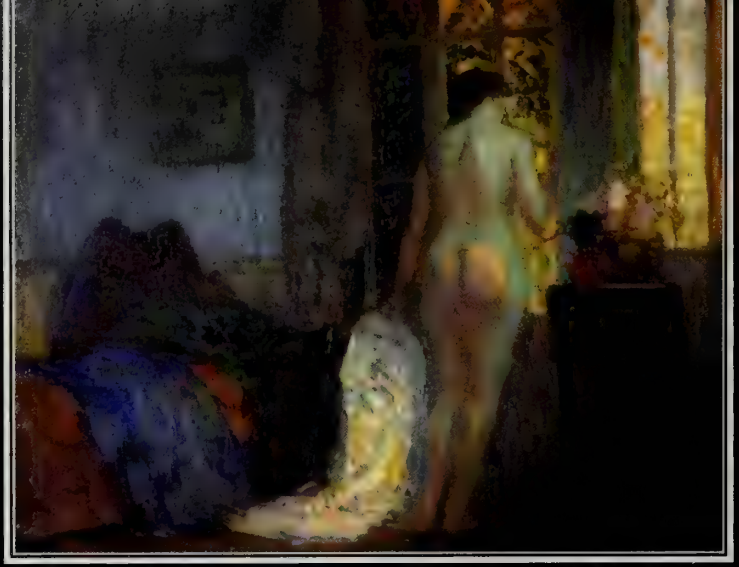
New Mexico in August 60" X 48" OIL

Nedra Matteucci Galleries

1075 Paseo de Peralta, Santa Fe, New Mexico 87501 505-982-4631 Fax 505-984-0199

www.matteucci.com

FADA



"Rayons de Soleil, No. 798", Oil on canvas, 29 1/2" x 37"

Cantor Roughton

Hovsep Pushman 1877-1966

"The Exhibition"

Los Angeles Art Show

September 23-26
John Wooden Center
University of California, Los Angeles

VISIT THE PUSHMAN GALLERY
http://fineoldart.com

FADA FINE ART DEALERS ASSOCIATION MEMBER

Lawrence J. Cantor & Company
960 N. La Brea Avenue
Los Angeles, CA 90038
(805) 381-1317
e-mail: ljcco@gte.net

Roughton Gallery, Inc.
2925 Fairmount
Dallas, Texas 75201
(214) 871-1096
e-mail: br2sr@msn.com

William Lumpkins

Pioneer Abstract Expressionist William Lumpkins (b. 1909) was a forerunner of abstract expressionism in the 1930's. His work throughout the seven decades of his career has played an important role in the development of Abstractionism in the 20th Century. Lumpkins, a native New Mexican and member, along with Raymond Jonson, of the important 1938 Transcendentalist Painting Group, is also renowned for his two books on adobe architecture and has found acclaim for his ground-breaking work in solar adobe architecture.

Left: *Untitled*, acrylic on paper, 44 x 44 inches

showing at the L.A. ART SHOW September 23-26, 1999

CLINE FINE ART GALLERY
526 Canyon Road, Santa Fe, New Mexico 87501
Tel 505-982-5328 Fax 505-982-4762
www.clinefineart.com email: info@clinefineart.com

FADA FINE ART DEALERS ASSOCIATION MEMBER

The artist who painted me is **HISTORY**

The two women sitting on the beach are **HISTORY**

The children who inherited me are all **HISTORY**

But I am immortal.

On the Riviera, 1912
A painting by Dorothea Sharp (1874-1955)

MARK MURRAY FINE PAINTINGS **ART WITH A HISTORY**

980 Madison Avenue, New York, NY 10021 ▪ Tel 212-585-2380 Fax 212-585-2383 ▪ www.artnet.com/mmurray.html FADA FINE ART DEALERS ASSOCIATION MEMBER

THOMAS HILL (1829-1908)

View from Glacier Point, Yosemite
14 x 20 inches, signed, oil on canvas.

THE NORTH POINT GALLERY

250 Sutter Street • 4th Floor
San Francisco, California 94108
415 / 781-7550 • Fax: 415 / 781-7553
Tuesday through Friday, 10 to 5:30,
Saturday, 11 to 5
Alfred C. Harrison, Jr., President

Fine 19th Century American
and Early California Paintings

FADA FINE ART DEALERS ASSOCIATION MEMBER

CUTHBERT EDMUND SWAN (IRISH, 1870-1931), "BAGHEERA, THE BLACK PANTHER, 1925."
Oil on canvas, 25 x 43 in. Signed C.E. Swan/1925, LL.

Ian Peck
FINE PAINTINGS LT

Specializing in Sporting, Western, Wildlife and Marine Subjects of the 19th and 20th Centuries.

An illustrated catalogue is available for S

980 Madison Avenue
New York, NY 10021
Across from the Carlyle Hotel
Tel. (212) 396-2442
Fax (212) 396-2444
www.artnet.com/ipeck.html

FADA FINE ARTS DEALERS ASSOCIATION MEMBER

JOHN FROST
(1890-1937)

Permanent works by

[illegible]

[illegible]

eorge Stern Fine Arts
[illegible] Melrose Avenue • West Hollywood, California [illegible]
[illegible] • Fax (310) 276-2122
[illegible] www.sternfinearts.com
[illegible]

FADA

PABLO PICASSO

PRINTS IN PROGRESS: RARE STATES AND WORKING PROOFS FROM THE ATELIER

August 19 - September 30, 1999

Exhibition Catalogue available with essay by BRIGITTE BAER, author of Catalogue Raisonne

GALERIE MICHAEL

430 No. Rodeo Dr., Beverly Hills, CA 90210
Telephone 310.273.3377
Facsimile 310.273.3452
Email galmike@primenet.com
Hrs: Mon.-Sat. 10am - 7pm Sun.: Noon - 6pm

Pablo Picasso, *Buste de Femme d'apres Cranach le Jeune*, 1958
A unique, double-sided proof, 25 1/2 x 21 inches

Exhibiting: LA Art Show
September 23-26, 1999

FADA FINE ART DEALERS ASSOCIATION MEMBER

Maynard Dixon

(1875 - 1946)

Navajo Land, 1925. Oil on canvas, 25 x 30 inches

showing at the

LOS ANGELES ART SHOW, September 23-26, 1999

BY APPOINTMENT

Mitchell Brown

FINE ART, INC.

American Paintings and Fine Prints

8 TETILLA ROAD SANTA FE, NEW MEXICO 87505

TEL 505 466-1530 FAX 505 466-2242 EMAIL: mitchellbrown@cwix.com

FADA

Richardson~Clarke Gallery

38 Newbury Street, Boston, MA 02116
617-266-3321 Fax: 617-266-0086

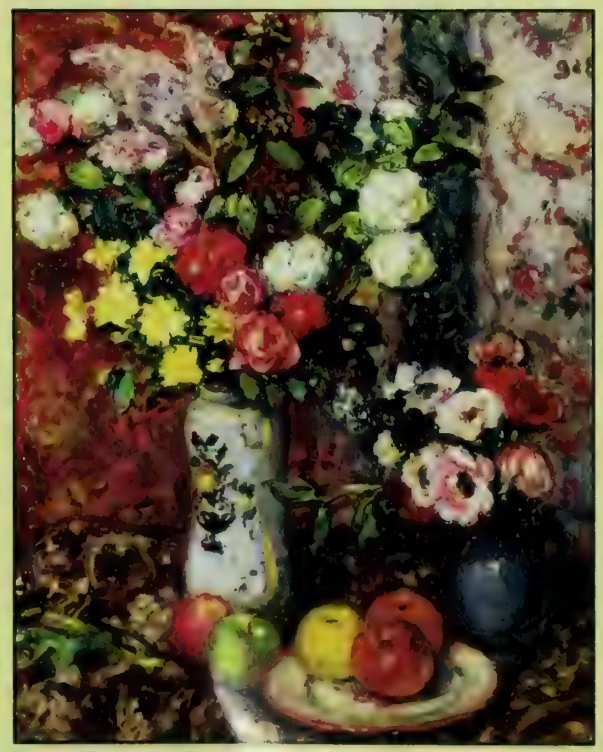
Truman Seymour, Seville, Watercolor, 8 x 5 in.

We represent the estate of Truman Seymour, son-in-law of Robert Weir and brother-in-law of Julian Alden Weir and John Ferguson Weir.

Please visit us at the L.A. Art Show, September 23-26, 1999

FADA Fine Art Dealers Association

www.richardson-clarke.com



Georges d'Espagnat *Fruits et Vases de Fleurs* c. 1906, signed, o/c, 32"x26"
Please call the gallery for our new catalogue *Recent Acquisitions* and visit us at:
www.artnet.com/greenwich.html FADA

THE GREENWICH GALLERY

6 West Putnam Avenue Greenwich, Connecticut 06830

Phone: 203-622-4494 E-mail: gartsal @aol.com Mon-Sat 10-5pm

50 OF AMERICA'S FINEST GALLERIES FEATURING 19TH AND 20TH CENTURY AMERICAN AND EUROPEAN ART

LOS ANGELES ART SHOW

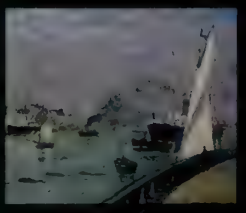
SEPTEMBER 23-26, 1999

L.A. ART SHOW

FINE ART DEALERS ASSOCIATION

BEVERLY HILLS BMW

first



For More Information Call:
K.R. Martindale
Show Management
1-800-656-9278

BY INVITATION ONLY.

You are cordially invited to receive a full year of The New Yorker for just $29.95.

SAVE OVER $113 OFF THE COVER PRICE!

ORDER NOW and discover all the pleasures of The New Yorker at the lowest price available — just $29.95 for a full year.

Week after week, you'll enjoy the unique mix of insights, intrigue, and humor we're known for. Ever-popular columns such as *The Talk of the Town, A Reporter at Large,* book, film, and theater reviews, original fiction and poetry from the greats of our time. Complete listings of events, galleries, dance, theater, and nightlife, updated weekly.

AND, OF COURSE, THOSE NEW YORKER CARTOONS.

Wit, whimsy, gossip, opinions, and literature — delivered fresh every seven days. You'll lift your spirits, nourish your mind, and thoroughly enjoy yourself.

All for 79% off the cover price.

SAY YES NOW—MAIL THE CARD TODAY!

If the card is missing, write to: THE NEW YORKER, P.O. Box 52312, Boulder, CO 80323-2312.

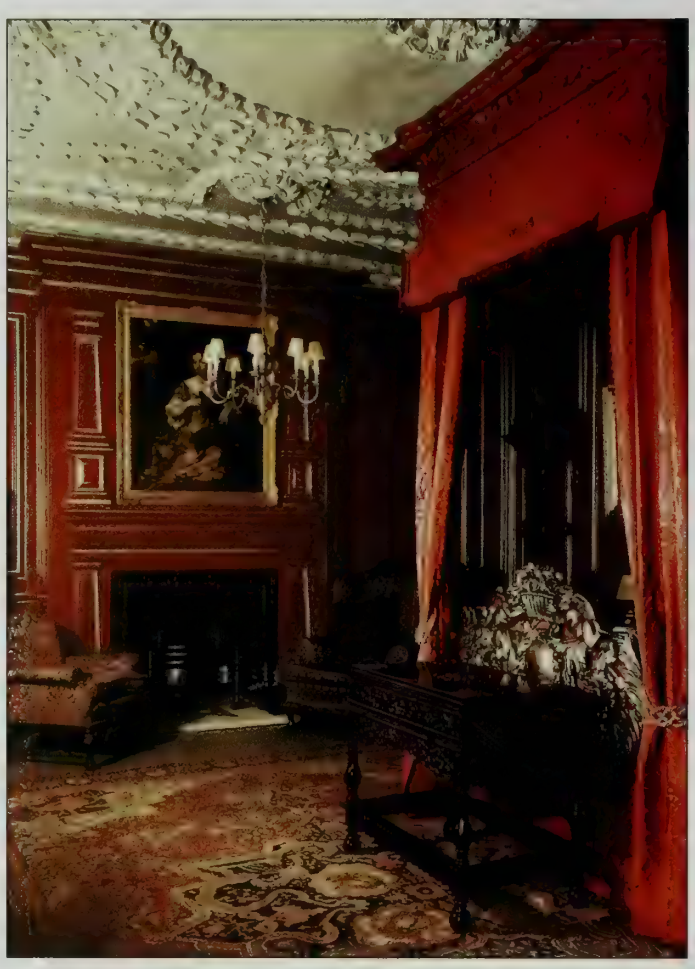
HEARST'S OTHER CASTLE

continued from page 168

Guests were encouraged to make themselves at home and walk along the cliffs, enjoy the gardens or wander through the church, which had gravestones dating back to the 1300s.

Everyone was expected to spend at least several hours in what had quickly become the world's most extensive private armory, located above the banqueting room. Rows and rows of glass-covered cabinets of Greek and Roman helmets filled the room, along with crossbows, firearms and full sets of armor representing centuries of conflict. One of his prize possessions was an iron maiden, a metal apparatus that served as both a death warrant and a coffin; when it was closed, interior spikes pierced each major organ.

Characteristically, Hearst insisted on hiring the best expert available to assist with his armor collection. Raymond Bartel left his position at the Metropolitan Museum of Art, thinking he would spend six months collecting armor for Hearst. Several years later, after his wife in New York tired of waiting for his return and the couple divorced, Bartel married a woman on St. Donat's staff; he remained in Hearst's employ for over twenty years. Bartel's first love was clearly armor, and when he wasn't traveling the world to increase the collection, he was on call to give lectures to Hearst's guests.



LEFT: A silver plaque on Hearst's bed proclaimed that Charles I "slept in this bed Sept. 22nd and 28th, 1645." A hidden passageway led to Davies's bedroom.

No matter where the day had taken them, all the guests gathered between eight and ten in the evening in the large banqueting hall. A five-course dinner was served at the long refectory table, and, just as was his habit at San Simeon, Hearst sat in the middle, opposite Marion Davies. Cards, games or a Davies film were the usual after-dinner fare.

Hearst was an early riser and spent at least half of each day running his business via transatlantic cable or telephone. And several hours were set aside for opening

continued on page 174

Hearst and actress Marion Davies, his companion for over 30 years, would often stay at St. Donat's in July, always bringing several guests. LEFT: Davies and Allom.

ABOVE: A lacquered cabinet mounted on a carved and gilded base, which once belonged to Charles II, stands near a Chippendale canopy in Davies's bedroom.

BEAUTIFULLY DESIGNED.
POWERFULLY BUILT.
GENETICALLY ENGINEERED.

YUKON DENALI

The GMC Yukon Denali is the great-great-grandchild of trucks that helped win wars, put out fires, and break the sound barrier. Not the typical stuff of a luxury sport utility vehicle. But add to that four seats with heated, leather seating surfaces, a Bose® Acoustimass® audio system, refined suspension, and a powerful 255-horsepower Vortec V8 engine, and you have a new height of luxury. Call 1-888-GMC-DENALI or **www.denali.gmc.com.**

GMC®

Do one thing. Do it well.™

STONE LEGENDS
DALLAS

Call for our 216-page catalog today.
(800) 398-1199
www.stonelegends.com
sales@stonelegends.com
CAST STONE MANUFACTURER
FACTORY DIRECT PRICING
NATIONWIDE DELIVERY
TO THE TRADE

HEARST'S OTHER CASTLE

continued from page 172

the crates containing the latest acquisitions with Allom. St. Donat's was, in fact, part museum, with each room blending a variety of period furniture. Elizabethan carved oak beds stood next to Indo-Portuguese desks with ivory and mother-of-pearl inlay and under sixteenth- and seventeenth-century portraits. The Elizabethan, Queen Anne and Georgian silver used for dining and the tea that was always served at five-thirty in the afternoon was valued at over $250,000, more than double what the castle itself had cost.

Entertaining was key in all of Hearst's houses, so the interior was reconstructed to create forty bedrooms, each with its own bath and many with adjoining sitting rooms. The three existing baths were gutted and a total of sixty new ones installed, all with marble floors and gold fixtures. Allom and his agents combed other European castles for ceilings, paneling and fireplaces, and specific pieces originally purchased for San Simeon were shipped back across the Atlantic.

As lovingly assembled as each room was, special attention was paid to Hearst's and Davies's bedrooms, which were joined by a hidden doorway and overlooked the north courtyard. His chamber was a symphony of scarlet, with walls of antique red paneling, Charles II inlaid lacquered cabinets and a red-damask-canopied bed featuring an ornate silver plaque warranting that Charles I had slept in it in 1645. The centerpiece of Davies's room was a mahogany Chippendale bed with a fringed brocade valance and a silk bedcovering over the satin-edged blankets and down mattress. Just as he simplified to the point of absurdity when he called San Simeon "the ranch," Hearst referred to their suites as "the red room" and "the green room."

Hearst reveled in his time at St. Donat's, and though he was never there in winter, the castle was ornately decorated every Christmas, and the staff obligingly sent photographs to California, where he and Davies would linger over them longingly. July was the month they often spent in Wales, so he hosted large Fourth of July parties, complete with fireworks, and opened the grounds to villagers, apparently finding no irony in the fact that they were celebrating America's independence from Britain.

Over the dozen years he used St. Donat's, Hearst was physically in residence less than four months, but he claimed never to know "anything more romantic" than the Welsh castle he made very much his own. There is also little doubt it was Davies's favorite "escape and refuge," where, as McMurry notes in her book, she could truly "reign . . . as Guinevere to his Arthur."

Accustomed to making and spending fifteen million dollars a year, Hearst was forced to put St. Donat's on the market in 1937, when huge tax bills, combined with an economic downturn, pushed him to the edge of bankruptcy. As there were no takers, it was requisitioned the following year by the British War Office as a training facility, and in 1960 St. Donat's became Atlantic College. The loss might have broken a lesser seventy-four-year-old man, but with a million dollars from Davies and loans from close friends, Hearst managed to hold on to most of his properties, rebuild much of his empire and live another fourteen years.

Always looking forward, Hearst used his last visit to St. Donat's, in October 1936, to pull off a publishing coup. Just before his departure, he spoke with Edward VIII and then telephoned his *New York Journal* to dictate an exclusive story, which ran without a byline, headlined: "King Will Wed Wally." □

Many friends, such as screenwriter Frances Marion and novelist A. J. Cronin, took advantage of Hearst's open invitation to spend a week or two even when he was not in residence.

HEAVEN DOES EXIST

AND IS AVAILABLE IN TEN FINISHES

SieMatic®
KITCHENS WITHOUT COMPROMISE

Tours of heaven are now available, quite cleverly disguised as the SieMatic Kitchen Book.
Order yours and get 128 pages of divine styles, inspiring colors, and innovative features.

1.800.765.5266 / www.siematic.com

McGARY

SYMPHONIES OF THE HEART

Native American Woman Series

Artist: Dave McGary
Media: Bronze with Patina & Paint

Limited Editions:
Lifesize: 7
Masterwork: 40
Maquette: 60
Bust: 50

Displayed in Private, Corporate, and Museum Collections throughout the World.
For more information on Dave McGary *"American Realism in Bronze"* images in limited editions of Lifesize, Masterwork, Maquette, and Bust please contact:

RICHARD DANSKIN GALLERIES
Palm Desert, CA
760.568.5557 · 800.456.0055

ASPEN MOUNTAIN GALLERY
Aspen, CO
970.925.5083 · 800.423.7814

EXPRESSIONS IN BRONZE GALLERY
Ruidoso, NM
505.257.3790 · 800.687.3424

MEYER GALLERY
Park City, UT
801.649.8160 · 800.649.8180

SHARED VISIONS GALLERY
Delray Beach, FL
561.272.4495 · 800.450.2324

CLAGGETT/REY GALLERY
Vail, CO
970.476.9350 · 800.252.4438

EXPRESSIONS IN BRONZE GALLERY
Scottsdale, AZ
480.424.7412 · 800.291.3026

MEYER GALLERY
Santa Fe, NM
505.983.1434 · 800.779.7387

© McGary Studios 1999

CARPETS of distinction

ADVERTISE YOUR ORIENTAL AND EUROPEAN CARPETS, TAPESTRIES, TUFTED RUGS AND TEXTILE ARTS IN THIS SPECIAL SECTION.
PLEASE CALL TERRY A. CROWE AT (212) 286-6110, OR YOUR SALES REPRESENTATIVE.

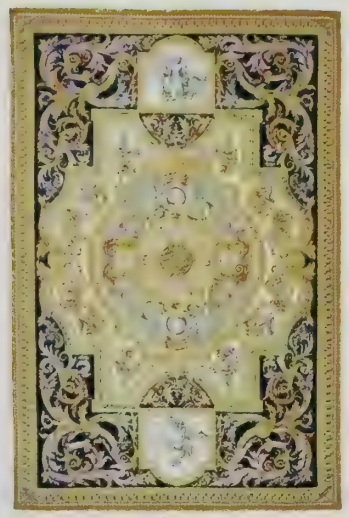
THIS GALLERY

contains a variety of Oriental and decorative rugs and textile arts which are available from the advertisers on these pages.

The Abadjian Collection is the answer to relaxed elegance, distinctive formality and individual expression of style and comfort. Berdj Abadjian's decorative charisma, conceived in the milieu of old world designs, offers exciting interpretations, some bold and rich, others with colors as light as air.

THE ABADJIAN COLLECTION
200 Lexington Avenue, Suite 1001 New York, NY 10016
Tel: 212.683.2043 Fax: 212.683.2082

The glory of three centuries of French artistic heritage is rediscovered in the Savonnerie Carpets recreated by Renaissance. Considered the aristocrats of European carpets, the Savonneries are attaining a new appreciation all over the world. Shown here is a Louis XIV Style Savonnerie Carpet: Design S-157 in navy blue (also available in ivory). Renaissance specializes in custom made carpets for residences, hotels and palaces.



RENAISSANCE CARPET & TAPESTRIES, INC.
200 Lexington Avenue New York, NY 10016
Tel: 212.696.0080 Fax: 212.696.4248

Exquisite detailing of a fine micro-stitching creates a needlepoint look without the needlepoint price. Soft-yet-dense 100% wool pile gives a luxurious cushion underfoot while the musical motif of The Orchestra Rug lays a concert of beauty at your feet. This fine carpet is one of many from the Bijoux Collection by Nourison.

NOURISON
5 Sampson St. Saddle Brook, NJ 07663
Tel: 1.800.223.1110 www.nourison.com

East meets West

Inspired by ancient Japanese textiles Renaissance proudly combines the classic with the contemporary

A R U K A S

A U B U S S O N

C A R P E T S

A U B U S S O N S

T A P E S T R I E S

S A V O N N E R I E S

The collections can be viewed at these fine locations

Atlanta, GA
Moattar Ltd., Adac
351 Peachtree Hills Ave.
Suite 314

Bellevue & Seattle, WA
Pande Cameron & Co.
(800) 624 6273

Bethesda, MD
C.G. Coe & Sons
4905 Dell Ray Ave

Birmingham, MI
Hagopian World of Rugs
850 South Old Woodward

Brookline, MA
Fine Arts Rugs
1475 Beacon Street

Chicago, IL
Jorian Rug Company
Merchandise Mart, Suite 1822

Costa Mesa, CA
The Dynasty Company
2915 Red Hill Ave. B-102

Dallas, TX
Matt Camron c/o Hargett
1617 Hi-Line Drive

Denver, CO
The Rug Source in Denver
595 South Broadway,
Suite 126E

Edison & Lawrenceville, NJ
Worldwide Wholesale
888.967 5340

Houston, TX
Matt Camron
2702 Sackett

Huntington, NY
Mirza Rug Gallery
349 Main Street

Miami, FL
Carpet Creations
3930 NE 2nd Ave, Suite 107

New Orleans, LA
Maximilians
8600 Oak Street

Philadelphia, PA
Marc Phillips Decorative Rugs
2400 Market Street, Suite 206

San Francisco, CA
Floordesigns
25 Rhode Island Street

Washington, DC
Design Center Carpets
300 D. Street SW, Suite 411

London, England
Bernadout & Bernadout
7 Thurlow Place

Sao Paulo, Brazil
Hariz Comercio Exterior, Ltda
Av. Sabia, 758 Moema

Toronto, Canada
Woven Art Studio
Designers Walk
162 Bedford Road

For the latest color brochure call 800.325.7847.

Ad & Designs ©1999 R.C.T.

Renaissance Carpet & Tapestries, Inc.

N.Y.D.C. 200 Lexington Avenue, New York, NY 10016 · 212.696.0080 · Fax 212.696.4248

Karastan

Introducing the new Medallion Kirman.
Designed to be in perfect harmony with Karastan's all time classic, Multicolor Panel Kirman.
©1999 Karastan. For a brochure on these and other beautiful Karastan collections: 800.234.1120 ext.NA23 www.karastan.com
Circle Reader Service Card No. 2

CARPETS *of* *distinction*

Algarve-Design 2120G: Inspired by a 19th century Portuguese Needlepoint. A dark olive field is laden with Caribbean blue, dusty rose and burnt tangerine flowers. Sizes 4'x6', 6'x9', 8'x10', 9'x12', 10'x14', 11'x16', 12'x18', 14'x20'. Custom sizes available.

ASMARA, INC.
451 D Street Boston, MA 02210
Tel: 800.451.7240, ext. 406 Fax: 617.261.1416

Romance, anyone? Brintons romantically stylized Belvedere collection offers two floral Axminster designs and matching border in 10 colorways suitable for any installation from hospitality to high-end residential. This 9 row, 36oz Axminster will enhance any interior and wear well for years to come. Call 1.888.BRINTON for further details.

BRINTONS
U.S. AXMINSTER, INC.
P.O. Box 877 1856 Artistry Lane Greenville, MS 38702
Tel: 662.332.1581 Fax: 662.332.1500

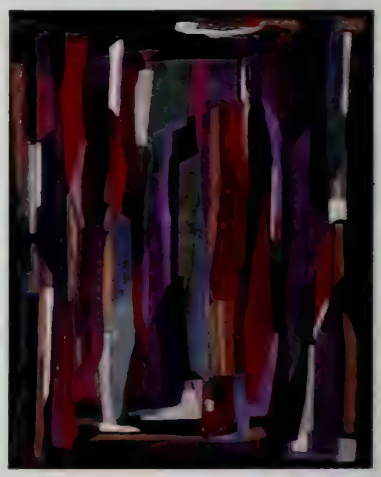
From Karastan's Williamsburg® Rug Collection(*), this pattern is based on an 18th century carpet woven in India, but influenced by Persian design. The transplantation of Persian artists into India brought about the 'Indo-Persian' or 'Indo-Isfahan' classification.

The main border uses overscaled palmettes with deep red and gold cloud motifs, all on a black/brown ground.

**Exclusive licensing agreement with the Colonial Williamsburg® Foundation.*

KARASTAN
P.O. Box 129 Eden, NC 27289
Tel: 800.234.1120, ext. 2323

Barbara Zinkel's custom wool rugs feature compelling color combinations in jewel tones, abstractly figured with highly textured surfaces. The rugs are professionally hand-tufted and hand-carved. The design is available in 7'x9', 9.6'x12' and larger custom sizes.



BARBARA ZINKEL
Editions
333 Pilgrim Birmingham, MI 48009
Tel: 248.642.9789 Fax: 248.642.8374

TO ADVERTISE IN THIS SECTION, CALL TERRY A. CROWE AT (212) 286-6110, OR YOUR SALES REPRESENTATIVE.

THE NOURMAK™ COLLECTION

Available from scatter to palace size; custom sizes also available

Quality Rugs Nourison®

WORLD HEADQUARTERS:
5 SAMPSON ST. • SADDLE BROOK, NJ 07663 • 201-368-6900
ATLANTA, GA—404-584-7255 • HIGH POINT, NC—336-841-6900
ZURICH, SWITZERLAND —41-1-401-4546

Call 1-800-223-1110 for a Nourison dealer near you.

E-Mail: info@nourison.com • www.nourison.com

Circle Reader Service Card No. 3

California
J. Houlian Rugs
Los Angeles
323-651-1444

Galleria Floors Ltd.
San Francisco
415-863-3388

Georgia
Rugs by Robinson
Atlanta
404-364-9042

Illinois
Oscar Isherian Rugs
Evanston
847-475-0010

Indiana
Royal Gallery of Rugs
Indianapolis
317-848-7847

Louisiana
Jacqueline Vance Rugs
New Orleans
504-891-3304

Massachusetts
Fine Arts Rugs
Brookline
617-731-3733

New Jersey
Rug & Kilim Carpet
Morristown/Short Hills
973-425-2800
973-467-1820

Pennsylvania
Marc Phillips
Decorative Rugs
Philadelphia
215-557-7996

Texas
Matt Cameron
Rugs & Tapestries
Houston
713-528-2666

Highland Oriental
Rugs, Inc
Dallas
214-748-8888

Washington
Paule Cameron
& Company
Seattle
206-624-6263

Australia
Robyn Cosgrove Rugs
Sydney
+61-2-9328-7607

Canada
Templeton Carpets
Toronto, Ontario
416-923-2147

United Kingdom
ABC Carpets
at Harrod's
London
0171-730-1234

Contact us for the
dealer nearest to you
1-888-615-4600

Circle Reader Service Card No. 4

Woven into your life

The Abadjian Collection

fine carpets

200 Lexington Ave. Suite 1001 • New York, NY
ph: 212.683.2043 fax: 212.683.2082

BA
berdj abadjia

Aubusson Design No. 5018B "Architectural". Carpet Designs ® 1999. All rights reserved

French Accents

Tel: 888-700-RUGS • 212-686-6097 • Fax: 212-683-1437
www.French-Accents.com • e-mail: marketing@French-Accents.com
Atlanta • High Point • New York
Dealership Opportunities Available • Please call for our new catalog.

The French Accents Collections are Available at these fine Dealers:
Oriental Rugs by Jalil, **Dania, FL** (954) 923-7780 • Stark Carpet, **Atlanta, GA** 404-266-8959 • ORI, **Chicago, IL** (312) 670-2370 • Frances Jasper Oriental Rugs, **Louisville, KY** 502-459-1044 • Samir Oriental Rugs, **Lafayette, LA** (318) 989-9043 • Rug World, **Saint Louis, MO** 314-963-0444 • Euro Pine Imoprts, **Minneapolis, MN** 612-929-2927 • J.K. Bedrosian & Sons, Inc., **Summit & Morristown, NJ** 908-273-7847 • ABC Carpet & Home, **New York, NY** 212-674-1144 • Shehady's Carpets & Rugs, **Pittsburg, PA** 412-471-6336 • Bradford's, **Nashville, TN** 615-297-3541 • Woven Art, Inc. **Canada** 416-929-7929 • Ditta Moheban Maurice **Italy** (02) 48019902

Like any magic carpet,
a Masland
will take you anywhere
your heart desires.
Begin your journey.
Call 1-888-633-0465.
Masland
Come to your senses.
www.maslandcarpets.com · Accredited Distribution Only

TX
n, TX
Flooring Resources

ood, OH
Oriental Rugs

a, MD
& Son Inc.

ton, SC
g Gallery

, IL
l Rugs International (ORI)

TX
Resources

, NC
stan Carpet

ood, NJ
riental Rugs

ch, CT
oudian

olis, IN
Oriental Rug Imports

, CA
ego Area)
t Rug Gallery

Park, CA
Miller

FL
Creations

own, NJ
ills, NJ
Kilim Carpet

Palm Beach, FL
Tree Carpet

ale, AZ
. Adler Antiques
nal Rugs

WA
g Source

ollywood, CA
on's Carpets
ional

© 1990 Asmara, Inc.
y: Koch Studio

Needlepoint Rug:
d from an antique Bessarabian design. Celery green, Chinese red and
aves are surrounded by a stylized floral border.
'x6', 6'x9', 8'x10', 9'x12', 10'x14', 11'x16', 12'x18', 14'x20'.
n sizes available.

e information, contact:
a, Inc.
Street
, MA 02210
800-451-7240 Ext. 405; Fax: 617-261-1416;
www.asmarainc.com

asmara

Circle Reader Service Card No. 7

CARPETS of distinction

CONTEMPORARY ART IN AMERICA

"A San Francisco Night"

Barbara Zinkel Editions

Barbara Zinkel creates limited-edition silkscreen prints for corporate and residential interiors. *A San Francisco Night* measures 60" x 40." Edition of 250. $700. Additional works are available.

333 Pilgrim, Birmingham, Michigan 48009 • **248.642.9789**

Circle Reader Service Card No. 8

©1998 Barbara Zinkel

The Voysey Collection—*six engaging designs created by late 19th century Arts & Crafts designer C.F.A. Voysey, and reintroduced by the International Design Guild. This exclusive collection of wool wilton carpets offers charming themes and rich colorings that fit equally well among period furnishings or more modern tastes. Oak pattern shown.*

INTERNATIONAL DESIGN GUILD
286 Commercial Street Manchester, NH 03101
Tel: 800.882.2773 Website: www.design-guild.com

Rosario, one of four lines from Masland's Port City Collection available in broadloom and area rugs, emulates timeless craftsmanship of the past with present tense simplicity. Relaxed European styling blends traditional and casual themes. From the townhouse to the country home, Rosario creates the perfect backdrop for any setting. Call for more information.

MASLAND CARPETS, INC.
P.O. Box 11467 Mobile, AL 36671 Tel: 888.633.0465

Bitterman, a three-frame Wilton, has a 49-ounce face weight. This highly stylish product is decorated with medium-scale trellis and medallion designs. This exquisite pattern has a 6" side matching pattern repeat. Bitterman was the runner-up as "Best Overall New Product" in Wools of New Zealand's 1999 dynamics *program.*

SILVER CREEK
805 3rd Ave., 14th Floor New York, NY 10022
Tel: 212.688.7447 Fax: 212.688.9218

An Entire Culture is Woven Into These Rugs

THE VICEROY® COLLECTION

Of Hand Knotted Carpets

Denver, CO
THE RUG SOURCE
(303) 871-8034

Los Angeles/Orange County/Pasadena/Woodland Hills, CA
GLABMAN'S FURNITURE & INTERIOR DESIGN
(714) 540-3822

Phonenix Metro Area/Scottsdale, AZ
DAVID .E. ADLER ANTIQUES & ORIENTAL RUGS
(602) 941-2995

Menlo Park, CA
STEPHEN MILLER GALLERY
(650) 327-5040

San Francisco, CA
GALLERIA FLOORS, LTD
(415) 863-3388

Seattle, WA
PANDE CAMERON & CO.
(800) 624-6273

NOONOO RUG COMPANY
A standard of excellence, since 1930

Designs © Noonoo Rug Co., Inc.

100 Park Plaza Drive • Secaucus • NJ • 07094
Tel. (201) 330-0101 • Fax (201) 330-8805

Circle Reader Service Card No. 9

To receive the Wools of New Zealand seal of quality, a carpet must meet over twenty demanding tests that ensur its beauty and performance. Couple that with the fact that wool carpet is naturally resilient to dirt and soil, it might be the one thing in your home you never worry about replacing. To learn more about the finest carpets in the worl stop by one of the retailers listed on the adjoining page, call 800-452-8864 or visit us at www.woolsnz.com.

Featured carpet is Slubs 'N Nubbs by Woolshire.

©1999 Wools of New Zealand, Ltd.

SPECIAL ADVERTISING SECTION

OCTOBER 1999

CARPETS *of* *distinction*

Since 1930, Noonoo Rug Company has maintained a standard of excellence in handknotted carpets for the discerning consumer. The Polonaise design shown is just one of 10 designs in Noonoo's acclaimed Viceroy® Collection of handknotted carpets from India. The knotting of handspun woolen yarn dyed in a "multi-effect" produces subtle, sophisticated and appealing color variations in traditional Persian as well as decorative designs.

NOONOO RUG CO., INC.
100 Park Plaza Drive Secaucus, NJ 07094-3690
Tel: 201.330.0101 e-mail: noonoorug@erols.com

French Accents is one of the leading manufacturers of handmade Aubusson and Tapestries. The collection consists of over 200 designs in Aubusson, tapestries and recreated antique Orientals. Custom size and design is available. Please call for catalogs and dealership information.

Tapestry Design #046 (Flemish Series). Available in sizes 8'x 8' and 5'x 5'.

photo by John Bigelow Taylor

FRENCH ACCENTS RUGS & TAPESTRIES INC.
102 Madison Avenue, 9th Fl. New York, NY 10016
Tel: 212.686.6097 Fax: 212.683.1437 Website: www.French-Accents.com

TO ADVERTISE IN THIS SECTION,
CALL TERRY A. CROWE
AT (212) 286-6110, OR YOUR SALES REPRESENTATIVE.

CALIFORNIA

Abbey Carpet of San Francisco*
San Francisco, 415 752 6620

Carousel Custom Floors*
Pasadena, 626 795 8085

Carpets and Floors, Inc.*
Monterey, 831 372 2300

Coles Carpets
San Diego, 800 660 5140

Interiors & Textiles*
Palo Alto, 650 493 1700

Tuttle's Carpet One
Laguna Niguel, 949 831 1332

CONNECTICUT

Home Gallery*
Glastonbury, 860 659 8476

Kalamian's Rug Shop*
New London, 860 442 0615

Morelli's Fine Floor Coverings*
New Canaan & Ridgefield, 203 431 9262

MASSACHUSETTS

Faber's Rug Company*
Wellesley, 781 235 5996

Harry's Carpet One*
Quincy, 617 328 4002

Landry & Arcari*
Salem, 800 649 5909

White Rug Co., Inc.
E. Longmeadow, 413 525 4509

NEW HAMPSHIRE

Persian Rug Galleries*
Nashua, 800 225 0688

NEW YORK CITY METROPOLITAN AREA

Carpet Trends*
Rye, 800 878 5188

Data Carpet*
New Hyde Park, 516 352 8700

Einstein Moomjy*
N. Y. City & New Jersey, 800 864 3633

Heritage Carpet & Rugs
Poughkeepsie, 914 297 3492

Victor Henschel Floors*
N. Y. City, 212 688 1732

OREGON

Atiyeh Bros. Carpeting & Rugs*
Portland, 503 223 4125

RHODE ISLAND

Fain's Carpet*
Providence, 401 331 5260

WOOLS OF NEW ZEALAND®

*Elite Showroom Partner

We Source the World for the Most Exquisite Floor Coverings.

Western United States

Arizona

Phoenix
McFarland's Custom Carpets

Scottsdale
Bradford Design

California

Big Bear Lake
Interiors

Costa Mesa
Gerridy's Limited

Los Angeles
Almar Carpets International

Los Angeles
Contempo Floor Coverings

Redwood City
Paterson Floor Coverings, Inc.

San Diego
M. Austin Designer Floors

San Francisco
Floordesigns

Santa Rosa
Wagner Carpet Co.

West Hollywood
Decorative Carpets

Campbell
Van Briggle Floors

Colorado

Denver
FloorCoverings by CPA

Montrose
Montrose Decorating Center

Kansas

Leawood
Madden McFarland Interiors

Wichita
Cottonwood Interiors

Missouri

Cape Girardeau
Rust and Martin

Oregon

Portland
Tufenkian Extraordinary Carpets & Rugs

Texas

Austin
Austin Fine Floors

Dallas
Emmet Perry & Co. of Dallas

Houston
Emmet Perry & Co.

Houston
Houston Custom Carpets

San Antonio
Carpet & Flooring Materials

Utah

Salt Lake City
Regency Royale

For more information on this collection of Wiltons and thousands of other exquisite products, call ***800.882.2773*** *to be directly connected to your nearest Guild showroom.*

www.design-guild.com

International Design Guild

Circle Reader Service Card No. 11

Some things in life wear better than others.
Classic British carpet designs from Brintons Palace Velvet Collection. For wool-rich woven carpet that will stay beautiful for years call: Brintons U.S.Axminster (888)274-6866
Brintons
FINE CARPET
BLE THROUGH THESE DESIGN RESOURCES:
A: Tucson, Carpet One of Tucson (520) 327 6838. CALIFORNIA: San Francisco, Abbey Carpets (415) 752 6620. ILLINOIS: Chicago Merchandise Mart, Carpets by Design, (312) 321-0090.
pet (773) 935-8500; Northbrook, Lewis Carpet One (847) 835 2400. Winnetka, Village Carpet (847) 446-3800. PENNSYLVANIA: Bala Cynwyd, Walls & Windows (610) 664-7666. TEXAS:
airie, Flooring Perfections Inc, (972) 641-1275. VIRGINIA: Alexandria, Carpet One of Alexandria (703) 370 0000.
Brintons U.S.Axminster, Inc. / 1856 Artistry Lane / Greenville, MS 38703 / Phone: (662)332-1581 / Fax: (662)332-1594

LA FERME ST. JEAN IN GRASSE
CULTIVATING A TRADITIONAL PROVENÇAL LANDSCAPE

Text by Nicholas Shrady/Photography by Daniel H. Minassian

FROM OVER THE IVY-COVERED WALL at the entrance to La Ferme St. Jean comes an intoxicating convergence of scents from orange blossoms, roses, lavender and jasmine. That one's first sensation of this Mediterranean garden should be olfactory seems in keeping with its location; the property is perched high up on a terraced slope overlooking Grasse, the historic French perfume capital. There, scent is preeminent.

Inside lies a model of the traditional Grasse garden, a Mediterranean landscape of gnarled olive trees and towering cypresses, of rows of lavender and *Cistus*, of diminutive fountains rationing precious water and of light-filled vistas over the Côte d'Azur and out to the glimmering blue stroke of the Mediterranean. "If someone had visited this garden fifty years ago, they would have observed essentially the same scene," proclaims landscape architect Jean Mus. "If, however, they had come only a decade ago, they would have taken in something altogether different. La Ferme St. Jean is a garden restored."

When Gerard and Marta Lamy moved from Paris to La Ferme St. Jean nine years ago, the eighteenth-century Provençal farmhouse, or *mas*, was in moderately good condition. A succession of owners, among them French film idol Martine Carol, had already fitted the house out with modern amenities while leaving the structure's exterior intact. That the *mas*'s ocher-pink façade and blue shutters were bleached by the sun and bore a patina of age only added to its charm. "We were most fortunate to have found this *mas* before it was transformed into some sort of ar-

continued on page 194

Marta and Gerard Lamy (above), along with landscape architect Jean Mus, have laid out an old-fashioned garden at their *mas* in Grasse, France.

BELOW: "As in most of the garden, plants are gray blue or blue in color," says Gerard Lamy. *Buxus sempervirens* and agapanthus, left, border the lawn.

Pure rewards. Made simple.

Purchase a new 2000 Park Avenue or Park Avenue Ultra and take your pick of one of these Luxury Rewards.

It's simple. Purchase Park Avenue by Buick now through October 31, 1999 and you'll drive away with even more ways to enjoy pure luxury – your choice of any Park Avenue Luxury Reward.

Plus, purchase a Park Avenue Ultra and receive a Minolta® Vectis S-1 Camera in addition to your Luxury Reward.

Find out more about Luxury Rewards. Visit your Buick dealer, log-on to **www.parkavenuerewards.buick.com** *or call* **1-800-539-8588**.

Power
Taylor Made® Clubs
Golf bag not included

Taste
Premium Ducane® Gas Grill

Comfort
Scandia Down® Collection

Style
Hartmann® Luggage Intensity Collection

Offer valid only with the purchase of any new and unused 2000 Park Avenue or Park Avenue Ultra. Only one Luxury Reward offer per customer, per eligible purchase. You must take retail delivery from participating dealer stock between 9/1/99 and 10/31/99. Completed business reply card must be received by 12/31/99. Offer is non-negotiable and not redeemable for cash. Offer may not be combined with special GMAC financing or special GMAC SmartLease® offers. Other limitations may apply. See your Buick dealer for details.

©1999 GM Corp. All rights reserved. Park Avenue is a registered trademark of GM Corp. Buckle up, America!

Park Avenue by Buick
luxury. pure and simple.™

LA FERME ST. JEAN IN GRASSE

LEFT: "The poolhouse, which is open on two sides, creates communication between the pool and the garden." BELOW: Bougainvillea climbs a wall.

BOTTOM: "Wide steps made of little stones wind down to the lily pond, which we placed at the foot of tall cypresses," notes Lamy.

continued from page 192

chitectural statement, like so many others in the area," comments Gerard Lamy. "But while the house retained its genuine character, the same could hardly be said of the garden."

Among the olive and orange trees and in the long shadows cast by the cypresses, the Lamys discovered rhododendrons, azaleas, forsythias, magnolia trees and heather, all of which had no place in the Mediterranean landscape. The garden suffered not so much from neglect as from a case of mistaken identity. "It looked like a nursery," says Marta Lamy. Although she and her husband are avid gardeners, they saw at once that they would need a guiding hand.

That the couple called on Mus, one of

continued on page 196

Never,
never,
never stop dreaming.
Serta
WE MAKE THE WORLD'S BEST MATTRESS™
www.serta.com
© 1999 Serta, Inc.

LA FERME ST. JEAN IN GRASSE

RIGHT: "The garden is like a balcony overlooking the Côte d'Azur and the Mediterranean," says Lamy. BELOW: Lavender crowns a stone wall.

BELOW RIGHT: Ancient olive trees and orange trees rise above beds of *Santolina chamaecyparissus* and large clusters of gray *Helichrysum lanatum*.

continued from page 194

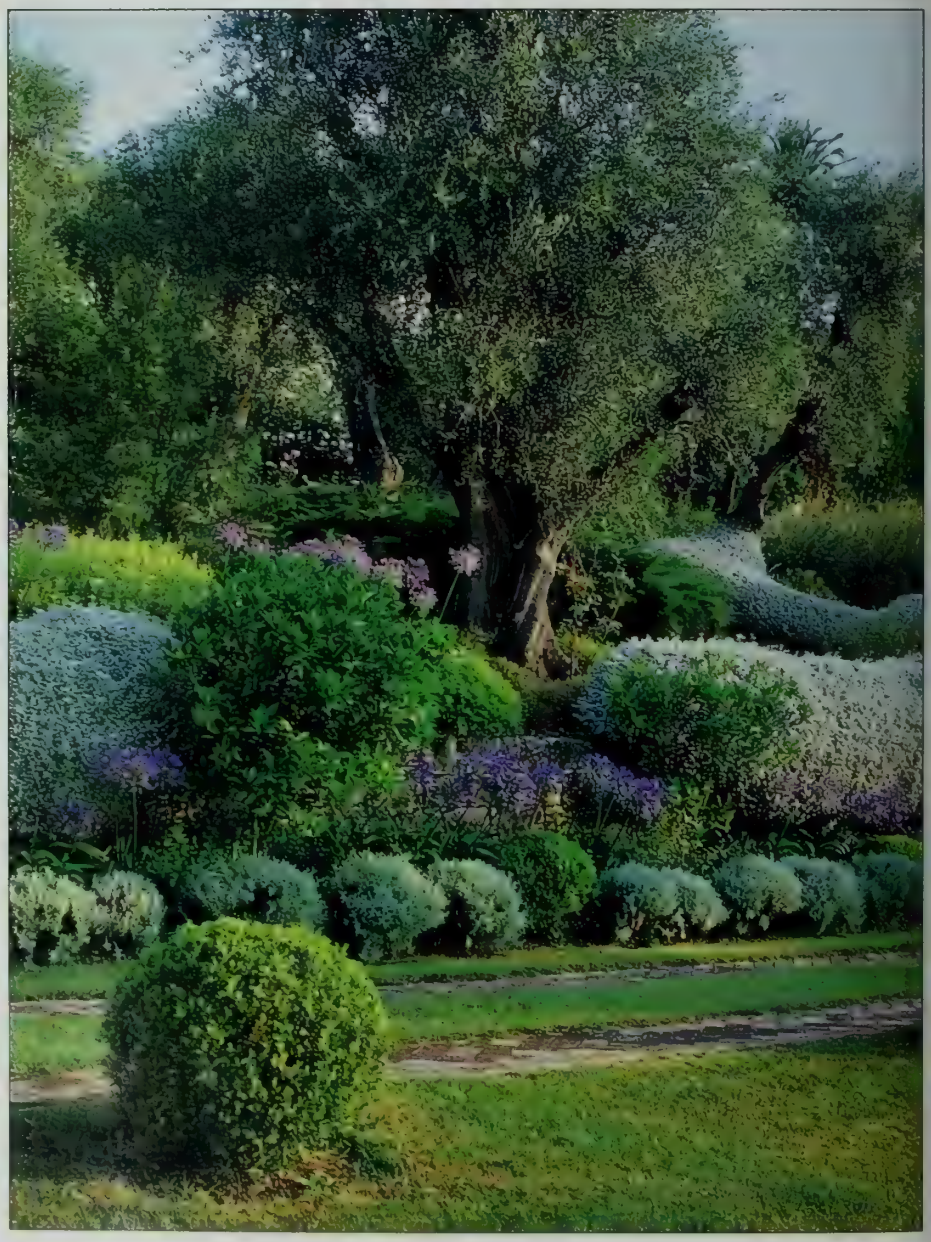
France's most distinguished landscape architects, seemed particularly fortuitous. A Grasse native and the son of a local gardener, Mus had played along the terraces of La Ferme St. Jean as a child. He was well aware of the garden's lamentable state, and it pained him. Before accepting the project, however, he insisted on two conditions, both

aesthetic: "The terrace walls, the cypresses and the olive trees had to remain; the rhododendrons and all the other horticultural nonsense had to be pulled out."

It was precisely what the Lamys wanted to hear. An uncommon rapport was soon struck, and together the three agreed to restore the garden to the state it had been in more than a half century before. The decision was not merely horticulturally sound; it was also based on a deeper motive. "Visitors to a garden should grasp at once where they are," maintains Mus. "In a rush to appear worldly, we're losing our sense of place. The Grasse garden is not a sophisticated garden, but it is singular, and it belongs here."

Mus began, of course, by removing the "horticultural nonsense." Only the roses survived, but they were largely relegated to a cutting garden out of sight from the broad terrace in front of the house, which constitutes the princi-

continued on page 198



WITHOUT KODAK MAX
photos taken on 100 speed film

TAKE PICTURES. FURTHER.™

© Eastman Kodak Company, 1999. Kodak, Max and Take Pictures. Further. are trademarks.

My son

might be a blur to the other team.

But I got it all on film.

And I don't know anything about film.

New!
Kodak Max film:

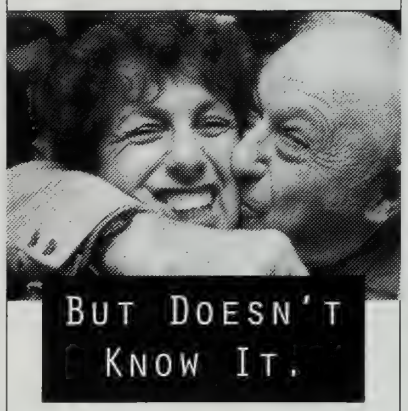
Now with better color, Kodak's maximum versatility film gives you great pictures in sunlight, low light, action or still.

WITH KODAK MAX
photos taken on Kodak Max 400 film

It's all you need to know about film.

www.kodak.com

AUGUSTA HOPKINS HAS IT.



Augusta Hopkins has been going through lots of physical changes lately. She thinks she's just getting on in years. Truth is, Augusta has diabetes. The problem is, she doesn't know it. Just like 8 million other Americans. And you could be one of them. If you're over 45, underactive, overweight and have a family history of diabetes like Augusta, call the American Diabetes Association at 1-800-DIABETES (1-800-342-2383).

DON'T BE BLIND TO DIABETES.

American Diabetes Association®

LA FERME ST. JEAN IN GRASSE

continued from page 196

pal axis of the garden. Mus's objection to rhododendrons, azaleas and the like are numerous, but what offends him most about such plantings, apart from the water they require in so hot and arid an environment, is their color. "The color of a bright azalea is far too aggressive for the light of the Mediterranean," he says. "It's a color that belongs in England or Holland but not in the south of France. Here, one must draw on colors that play in harmony with the sky and the sea: blue, white, silver-gray, violet."

Along the wide promenade of grass and brick that leads from the entrance gate to the house, Mus immediately established his palette. To the left rises a border of rows of pale gray *Santolina chamaecyparissus*, or lavender cotton, violet-blue spheres of *Agapanthus umbellatus* and great beds of gray strawflowers, or *Helichrysum lanatum*. Farther up the slope, olive trees, twisted and ancient, provide a backdrop that runs from muted green to luminous silver, according to the vagaries of the light. Everything is pruned and clipped, or almost; a robust mass of Lady Banks's roses has consumed two olive trees, providing a rare, if refreshing, note of chaos.

The contours of the garden unfold along a series of terraces built to control the precipitous slope and constructed with local honey-colored stone. It is a landscape of long horizontal vistas broken only by the vertical thrust of cypresses rising like sleek polished sculpture at the end of the terraces. Topping the terraces and spilling over their façades are borders of lavender and jasmine, blue-flowering plumbagos and *perovskia*, *Iris germanica* and *Thymus repens*. Stone-paved paths flanked by *Vittadinia* and bushy morning glories connect the terraces, and as one descends the slope, the landscape grows subtly but progressively wilder and less manicured.

"The gradual transition of the terraces from the well-tended borders around the *mas* to the dense woods and uncut meadows far below makes for a garden integrated with the surrounding landscape," Mus explains. "There's no place for an abrupt wall that encloses the garden within itself. The garden is the landscape."

Save for a shallow lily pond, a pergola enveloped in Lady Banks's and Senator Lafollette roses, a small Italian fountain wedged between cypresses and a canary-filled aviary, there are few elements that are purely ornamental. "The Mediterranean garden has always been as much a grove and an orchard as a decorative space," says Mus, "and one must not forget that La Ferme St. Jean was once just that, a farm."

In addition to orange and lemon trees, figs and kumquats, and beds of rosemary, thyme and mint, there are scores of olive trees, some as much as eight hundred years old, and they form the true backbone of the garden. "When we first arrived, the olive trees were overgrown and abandoned and hardly bore fruit," Gerard recalls. "Now we prune the trees every three or four years, and the fruit has returned." Local farmers take charge of most of the harvest, and in return, the Lamys receive one-third of the oil, golden and pungent.

> "Visitors to a garden should grasp at once where they are. In a rush to appear worldly, we're losing our sense of place. The Grasse garden is not a sophisticated garden, but it is singular."

If the plan at La Ferme St. Jean was to restore the garden's lost splendor, Jean Mus and Gerard and Marta Lamy have clearly succeeded. The garden's perfume, palette and bounty are once again that of the traditional Grasse garden—"a garden," insists Mus, "that is simple but thoroughly unique." Of England or Holland or other foreign landscapes there is scarcely a horticultural trace, except for the odd rose cultivated purely for its delicious perfume, but that too is, after all, in keeping with the scent of Grasse. □

REALIZE YOUR DREAMS

Silk Road Collection No. 50

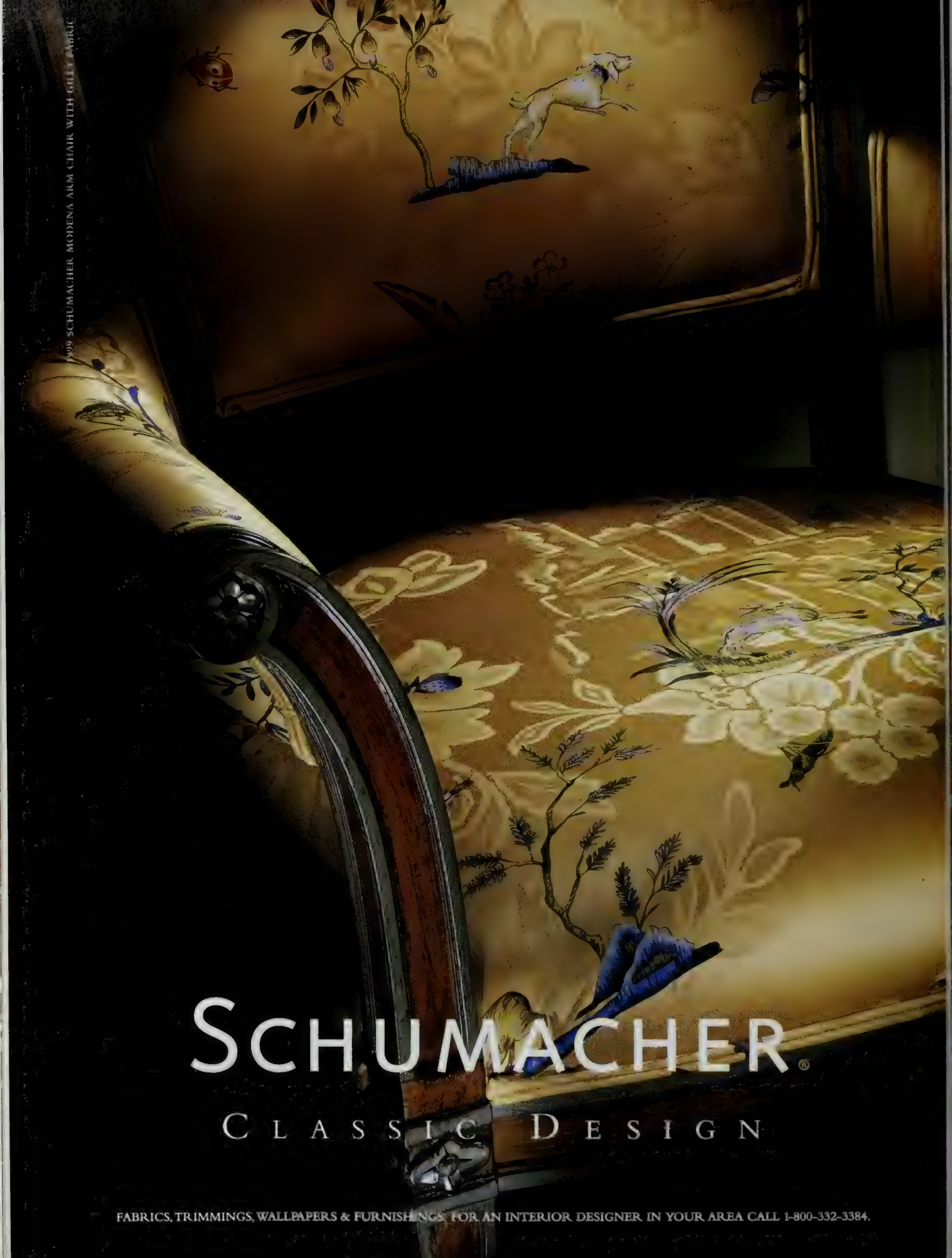
Let us inspire you with our Dream Book full of ideas on how to furnish your home.

Bring your dreams to life with Century Furniture.

CENTURY®
FURNITURE

1-800-852-5552
www.centuryfurniture.com

Call our toll-free number for a copy of your 36-page Century Dream Book.
$5.00


©1999 SCHUMACHER. MODENA ARM CHAIR WITH GILLY FABRIC
SCHUMACHER®
CLASSIC DESIGN
FABRICS, TRIMMINGS, WALLPAPERS & FURNISHINGS. FOR AN INTERIOR DESIGNER IN YOUR AREA CALL 1-800-332-3384.

EXTRAORDINARY PROPERTIES ON THE MARKET

BIG SUR, TUSCANY, VIRGINIA, GASCONY, LONDON...

BIG SUR

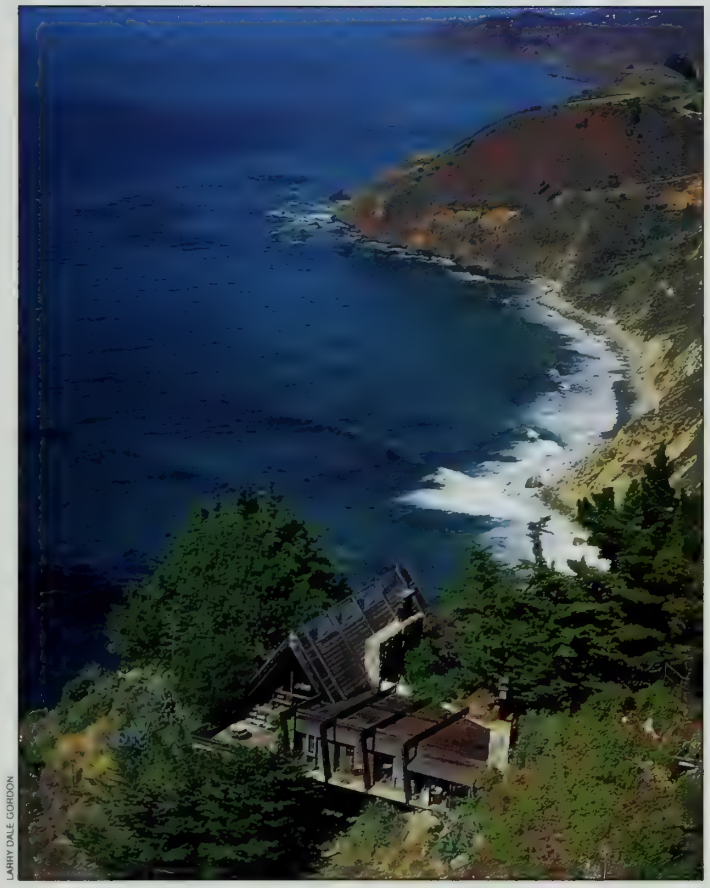
Nathaniel Owings

"If I buy this land and build you a house here, will you marry me?" Nathaniel Owings proposed to his future wife, Margaret Wentworth. The house he built is Wild Bird (*AD*, June 1996), and the land, 55 acres of rugged coastline along the cliffs of Big Sur, California, had been regarded as too precarious to construct a modern house on. "The more people told my husband that it was impossible to build on this spot, the more he was determined to do it," said Margaret Owings.

Anchored to caissons set into solid rock, the four-bedroom A-frame house, completed in 1957, was a striking departure from the skyscrapers Owings was known for as a founding partner of Skidmore, Owings & Merrill. Perched 600 feet above the water, it has expansive views of the coastline. The main living area, which looks north through a triangular wall of glass, has a skylight and a stone hearth with a reading niche. Off this central area, through the open kitchen, is the main deck, which, along with the sculpture gardens, extends the living space outdoors. Margaret Owings, who was known for her contributions to the regional environmental movement and wildlife preservation, noted that the wood, stone and glass house was constructed for "minimal intervention on the landscape."

The couple frequently entertained visitors, among them Ansel Adams, Isamu Noguchi and Georgia O'Keeffe, who, Margaret Owings said, "liked this house so much that she even asked Nat to will it to her." $8.75 million.

For information, call the AD Estates Hot Line, 212/880-6803.



LARRY DALE GORDON

LOUIS LOY / FPDSAVILLS

COURTESY FPDSAVILLS

WEST SUSSEX

Winston Churchill

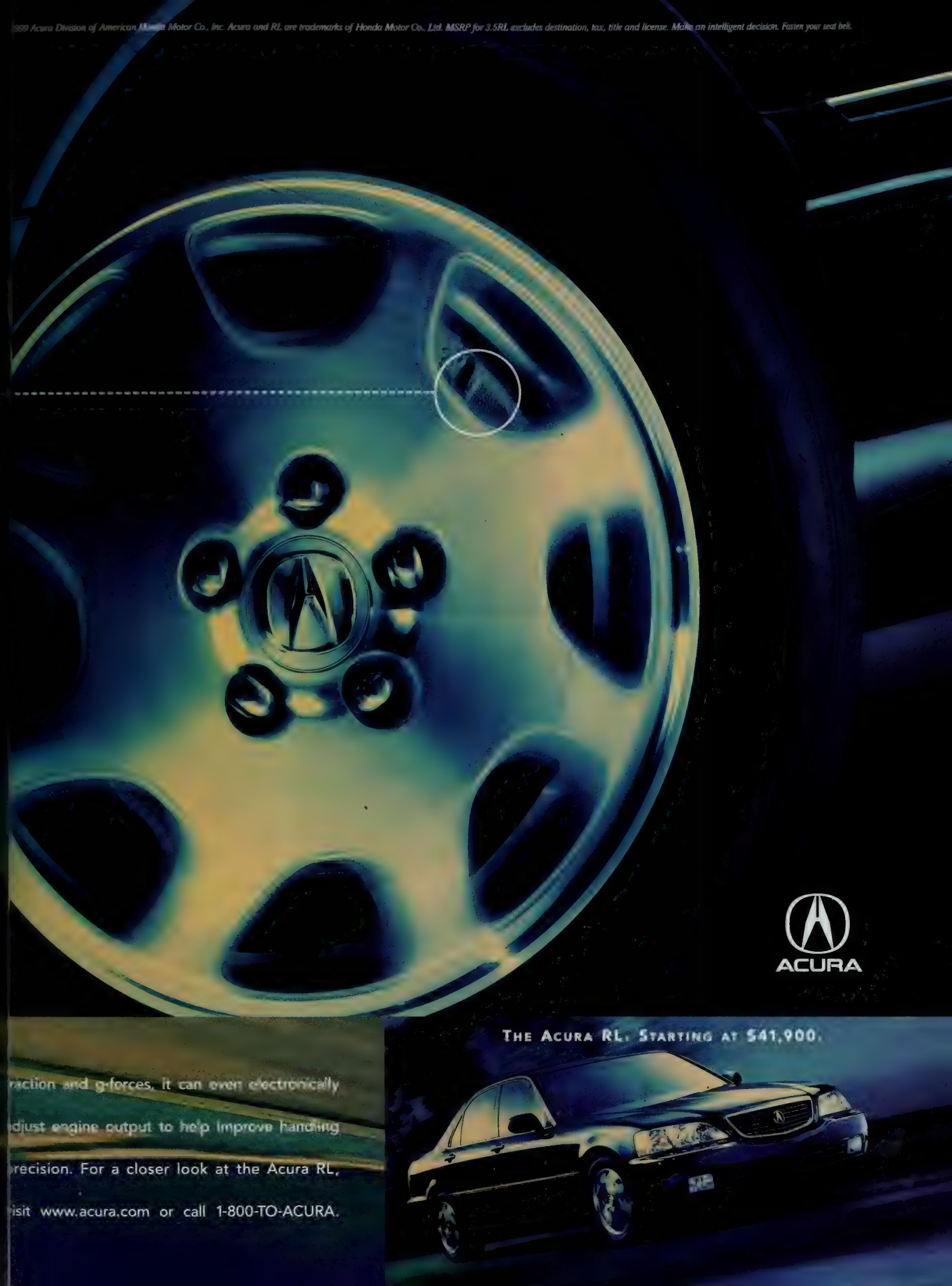
Describing a house she was visiting to her husband, Winston, Clementine Churchill wrote, "There is a perfect en-tout-cas tennis court and an open air swimming bath. When we are rich, we might have one at Lullenden." The Churchills bought Lullenden Manor in 1917 and lived there for five years. The 1629 residence has a drawing room with an inglenook fireplace (above right). Outbuildings include a converted barn that was once inhabited by the Churchill children. The Churchills never became rich during their years at the manor, but the property now has a tennis court and a swimming pool, just as Clementine had wished. £2.75 million ($4.4 million).

For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 204

–YOU ENTER A SHARP TURN. THE VEHICLE STABILITY ASSIST SYSTEM RESPONDS. A SERIES OF AUTOMATIC THROTTLE AND BRAKE CONTROLS REACTS TO HELP KEEP YOU ON YOUR INTENDED COURSE. In difficult cornering situations, the VSA system raises the Acura 3.5RL to new levels of grace and agility. Quicker than humanly possible, the new system can calculate the time necessary to apply each individual brake. Monitoring speed,

1999 Acura Division of American Honda Motor Co., Inc. Acura and RL are trademarks of Honda Motor Co., Ltd. MSRP for 3.5RL excludes destination, tax, title and license. Make an intelligent decision. Fasten your seat belt.



EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 201

TUSCANY

Built by Florentine architect Bartolomeo Ammannati in the 16th century, Villa Parensi followed the principle of the *bella misura*, or "beautiful measure," which created buildings on a "human scale."

Located on 40 acres in the Tuscan Apennines, the four-bedroom residence is surrounded by centuries-old olive trees. The main house includes a formal dining room with a marble fireplace, a library, a billiard room and a gym. A pool and an orangery are set on the mature terraced gardens. Three restored farmhouses, two private chapels and a helicopter pad are also included with the property. 8.3 billion lire ($4.7 million).

For information, call the AD Estates Hot Line, 212/880-6803.

COURTESY KNIGHT FRANK

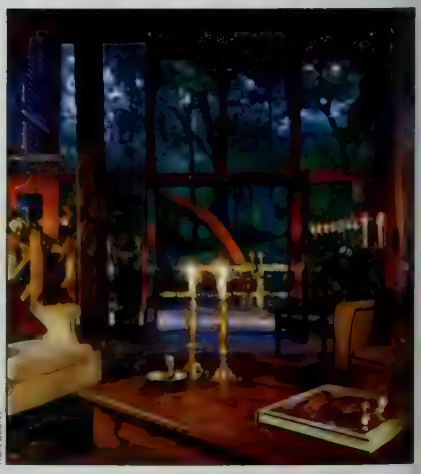
RON BLUNT

VIRGINIA

● Walker's Mill

Restoration architect Henry J. Browne renovated Walker's Mill, built in Keswick, Virginia, in 1783 (*AD*, June 1997). A glass wall in the great room (below) looks out onto the mill's centerpiece—a waterwheel 18 feet in diameter. $595,000.

For information, call the AD Estates Hot Line, 212/880-6803.



RON BLUNT

continued on page 206

Blessedly, the new dishwasher from Jenn-Air

is beautifully quiet.

So Quiet, It Had To Be Beautiful To Get Noticed.

With stainless steel interior

and gracefully rounded front, it's also

quite beautiful.

The sign of a great cook®

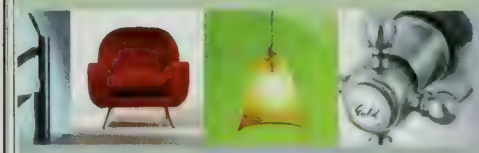
1-800-Jenn-Air

www.jennair.com

JENN-AIR

you can search the world over

for the finest in home design.



or you can just, well,

search the world over.

www.homeportfolio.com

homeportfolio.com

your portfolio of the world's best in home design.

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 204

LONDON

Robert and James Adam

Robert and James Adam designed a ca. 1770 town house for a noble clientele. The reception rooms in the six-bedroom property include a drawing room with marble mantels, an elaborate plasterwork ceiling and mirrors (below) that were designed for the countess of Portsmouth when she was in residence in the late 19th century. £2.85 million ($4.61 million).

For information, call the AD Estates Hot Line, 212/880-6803.

COURTESY FPDSAVILLS

COURTESY FPDSAVILLS

COURTESY PHILIPPE NAUPES

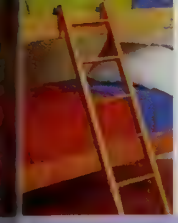
PARIS

Jacques Grange

A duplex apartment between the Seine and the Champs-Elysées was recently decorated by Jacques Grange, who installed carpets and draperies of his own design. A galleried dining room, library and bar overlook the reception room (left). Two bedrooms have adjoining baths of Italian marble, added by Grange. Price on request.

For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 209



visit 900 design showrooms in 15 countries

without wearing out your fuzzy slippers.

homeportfolio.com

your portfolio of the world's best in home design.

THE SECRET TO GREAT ENTERTAINING IS GREAT ENTERTAINMENT.

There's nothing like live music to turn an ordinary party into a major social event. And the Yamaha Disklavier piano brings famous musicians into your home to perform exclusive concerts for you and your friends. With the unique Yamaha Disklavier system, every nuance of the artists' original performances is recreated, right down to the moving keys and pedals. It's just like having George Gershwin or Chick Corea at your piano bench. The Disklavier is not limited to piano music, though; it can play the entire orchestral score of a Broadway hit or Mozart concerto.

When you have a Yamaha Disklavier, the best entertainment in town is in your living room. To find out how to get this remarkable piano there, visit www.yamaha.com/PIANOS.htm, or call (800)711-0745 ext.459 for a free Disklavier CD-ROM.

YAMAHA disklavier

©1999 Yamaha Corporation of America, Keyboard Division. Visit us at www.yamaha.com. P.O. Box 6600, Buena Park, CA 90622.

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 206

GASCONY

•Coco Chanel

Legendary couturier Coco Chanel spent her summers from 1925 until World War II in a friend's château in southern France; she may even have owned the estate for a time. Chanel reportedly retained her urban elegance in that farmland area, taking afternoon tea in full Chanel regalia, although she was also known to come back from fishing trips covered in mud. The château has its origins in medieval times; the square towers were added in the 17th and 18th centuries. A hundred acres of pasture, woodland and more formal gardens surround the house. £600,000 ($950,000).

For information, call the AD Estates Hot Line, 212/880-6803.

MANHATTAN

•GF55 Architects

"The idea was to create a swanky New York penthouse," said GF55 Architects partner David Gross. Drawing inspiration from the work of Jacques-Emile Ruhlmann and Frank Lloyd Wright, the architects created a French Art Déco style for the Manhattan pied-à-terre designed to display a glass collection (*AD*, Mar. 1996). The two-bedroom penthouse has a number of embellishments reminiscent of the 1930s. A luminous palette was chosen for the entrance gallery, which has granite floors and walls coated with a mixture of plaster and silica chips. Emphasizing the streamlined appearance of the 1,500-square-foot space, horizontal bands of cherrywood trim the hall, leading to a living room wall of paneled cherrywood, evocative of Ruhlmann. To keep visual continuity in the apartment, glass panels framed in zinc, a technique used by Wright, separate the dining room from the entrance hall. The panel motif is carried into the living room in the design of the carpet (above). Other architectural elements in the dining room include a curved gold-leafed cove ceiling and bird's-eye-maple cabinetry. $1.295 million.

DURSTON SAYLOR

For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 213

LEWIS AND CLARK WOUL
GREEN WITH ENVY, BUT A

SO QUIET YOU CAN HEAR YOUR JAW DROP.

Twenty sound-and-vibration-deadening measures–along with technology like the liquid-filled engine mount shown here–have been added to help make sure your ride will be very smooth and very quiet and very very, comfortable.

COMFY TRAILS TO YOU.

The new Pathfinder's cabin is blessedly serene, spacious and luxurious, with available items like: heated leather-appointed seats, a six-speaker Bose* AM/FM/CD/cassette stereo system with Dolby* Noise Reduction, an eight-way power driver's seat, a power sliding glass sunroof, automatic temperature control, side-impact air bags* and more.

©1999 Nissan North America, Inc. Nissan, the Nissan Logo, DRIVEN and Pathfinder are trademarks owned by or licensed to Nissan. Bose* is a registered trademark of the Bose Corporation. Do
certain side collisions. Always fasten your seat belt. **Operation of lighting systems requires the purchase of a HomeLink® receiver.

IAVE BEEN APPALLED.
PALLED.

INTRODUCING THE NEW NISSAN PATHFINDER.

Exploration is supposed to be hard work.

Real adventurers travel on horseback. And in canoes. When they're not too busy walking.

So those heated leather-appointed seats and that 8-way-adjustable driver's seat available in the new redesigned Nissan Pathfinder would have made the experience considerably more pleasant—especially for Clark, who kept getting rocks in his boots.

In fact, we reckon the new Pathfinder is quieter, more comfortable, more luxurious than ever. And thanks to an improved rear suspension, larger tires on 16" alloy wheels and our rigid MonoFrame® construction, it's also the most capable off-roader we've ever built.

It's a civilized vehicle for civilized activities, from a morning commute to an afternoon junior soccer game to a night at the opera. As well as a vehicle fully qualified to negotiate the roughest terrain in search of rumored Northwest passages across America.

UNITED WE STAND.

Our exclusive MonoFrame® construction unites body, floor pan and frame into one rigid structure for rugged durability off road as well as superior comfort and a smooth, car-like ride on the street.

MEANWHILE, BACK AT THE RANCH.

Nissan's available HomeLink® Universal Transceiver, located in the sun visor, operates up to three remote-controlled devices such as a front gate, garage door and house lights** from the comfort and security of your driver's seat. It's even compatible with rolling-code entry systems which prevent scanners from pirating your security systems.

NISSAN

DRIVEN.

nissandriven.com/800-208-8572

is a registered trademark of Dolby Labs, Inc. HomeLink® is a registered trademark of Prince Corporation. *Side-impact air bags are a supplemental restraint system to help protect you in the event of

YOU WON'T NEED LEWIS AND CLARK TO DISCOVER MORE INFORMATION ON THE NISSAN PATHFINDER.

In fact, you may not even need to get out of your chair. Just reach for your phone, call our 800 number and ask for a free Pathfinder brochure package. Or mosey over to your computer and order your package online at nissandriven.com. Both exploratory techniques will prove equally successful. And infinitely less arduous than those of Mr. Lewis and Mr. Clark.

CALL (800) 208-8572 AND WE'LL SEND YOU EVERYTHING YOU NEED TO KNOW ABOUT THE NEW NISSAN PATHFINDER.

NISSAN

DRIVEN.

nissandriven.com

© 1999 Nissan North America, Inc. Nissan, the Nissan Logo, DRIVEN and Pathfinder are trademarks owned by or licensed to Nissan.

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 209

NATCHEZ

● Edgewood

The small town of Natchez, Mississippi, was known during the first half of the 19th century for its sophisticated social scene; today it is renowned for its remarkable collection of antebellum mansions. One that is considered the culmination of the style is the Italianate Edgewood, designed by noted New Orleans architects Howard and Diettel. Completed in 1860, just before Mississippi seceded, the house was outfitted with luxuries of the era, such as indoor plumbing and a speaking tube. A gallery with fluted Corinthian columns and floor-to-ceiling windows stretches across the front of the house, which is painted in a color known as Edgewood peach. Ceilings and moldings feature elaborate plasterwork. Edgewood was kept in the family of the original owners for nearly a century; later owners built a spacious, modernized kitchen and new baths. The 90-acre property includes tennis courts, a stable and a pool and is landscaped with groves of ancient trees. $2.2 million.

For information, call the AD Estates Hot Line, 212/880-6803.

RUSSELL MACMASTERS

SANTA YNEZ

● Ron Mann

When updating the ranch house at their Thoroughbred horse farm in the Santa Ynez Valley, a few hours north of Los Angeles, a couple turned to San Francisco designer Ron Mann (*AD*, Oct. 1986). "I'm interested in the integration of elements and a minimum of art," Mann said at the time. "I try to make a sculpture out of all my houses, so the environment becomes the art." Mann installed 20-foot Douglas fir timbers throughout the house as sculptural elements, as in a storage area for firewood (above). The large windows frame panoramic views of mountains, valleys, Los Padres National Forest and the ranch's pastures, providing the colors he used as inspiration for his muted palette. He used bleached antique wood and rubbed concrete for the floors (above). Open living and dining rooms flow onto terraces. The kitchen has a fireplace with a barbecue. On the extensive grounds are mature trees, a rose garden and a winding creek; among the facilities for horses are an Olympic-size dressage arena, a two-stall barn and fenced pastures. $975,000.

For information, call the AD Estates Hot Line, 212/880-6803. □

ENGLISH TAILORING FOR PARK AVENUE

TROPICAL WARMTH AND A CLASSICAL SENSIBILITY TRANSFORM A MANHATTAN APARTMENT

Interior Design by Mario Buatta/Text by Annette Tapert
Photography by Scott Frances

Ten years ago Mario Buatta was commissioned to create a three-bedroom pied-à-terre on Park Avenue for a South American couple. Ten years later he's still working on it. That's not to say that the apartment was uncompleted when they moved in. Yes, the painters and contractors had packed up and left without a trace of their having been there. And yes, the upholstered furniture, the draperies and a few large antique pieces had been installed. But for Buatta, every assign-

"The overall atmosphere is English traditional," Mario Buatta says of his design for a Park Avenue apartment. LEFT AND ABOVE: "The entrance hall murals by Robert Jackson make you feel you're stepping into a house in the tropics." Daybed taffeta from Scalamandré.

OPPOSITE: "The living room has three distinct seating areas," Buatta points out. Chinoiserie secretary and tole bouillotte lamp from Florian Papp. Kentshire Galleries Regency armchair. Christopher Norman fabric on tub chair, in foreground. Beige carpet, Stark.

ment is a work in progress.

"The day you finish it, you're dead," says the designer. "A house is like a garden, and a garden grows constantly, and that's the way I think about what I do. You don't find all the furniture overnight. What you want is the feeling of a house that's been lived in for a long time. You have to go out and look and constantly think about what would be right in a certain place or room. That's what anyone would do if they didn't have a decorator."

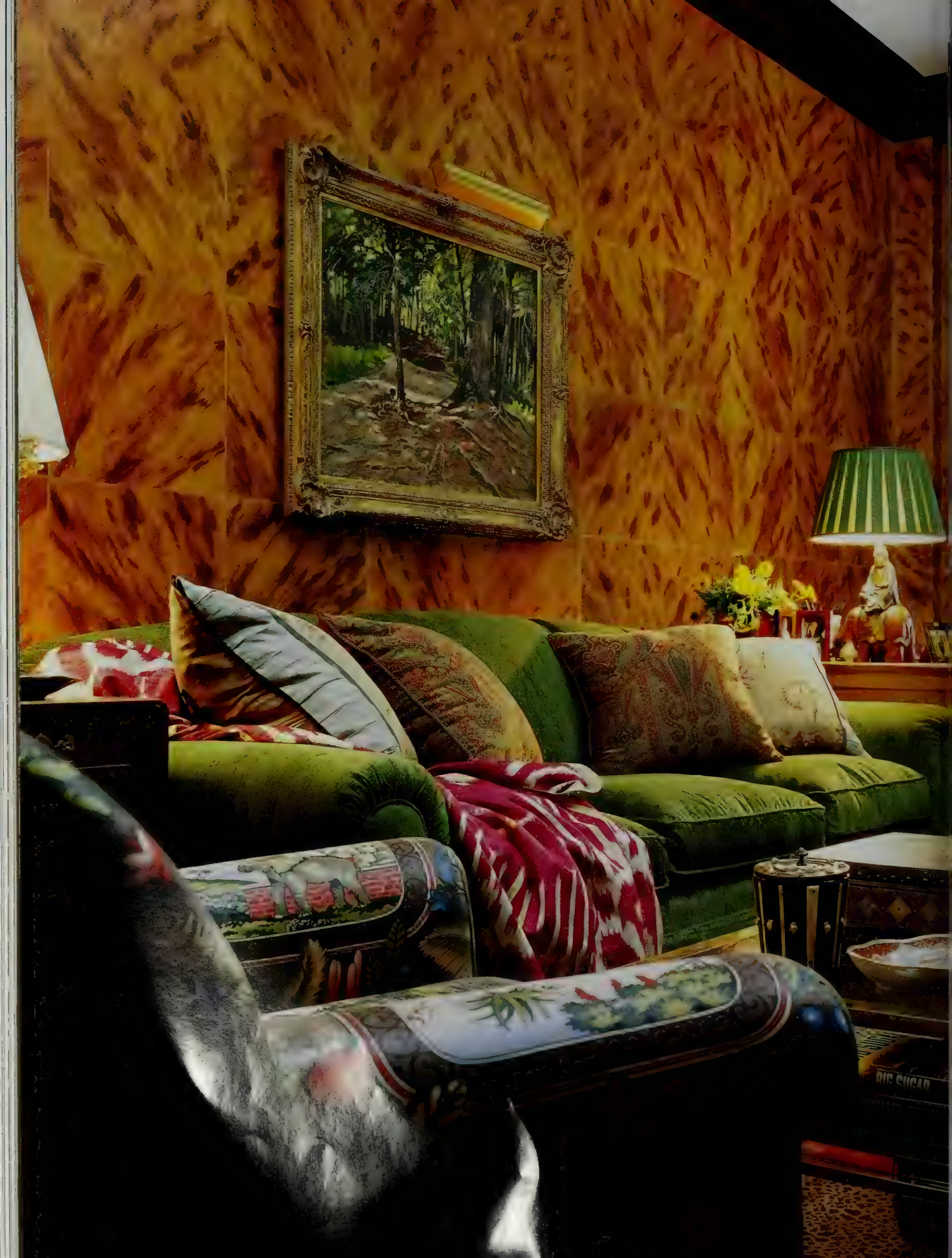
The clients knew what they wanted—comfortable, colorful, English-style rooms. And who better to execute them than Mario Buatta? For three decades he has had a love affair with glazed walls, classically arranged furniture and chintz. As for chintz, he has probably used enough of it to rival Nancy Lancaster and John Fowler, his design idols. Better yet, his decorating philosophy didn't surprise the clients. They entered the world of Buatta twenty-two years ago when they commissioned him to do their house in South America. For that project, he gave them an English-tropical look.

The designer's theories may seem somewhat idiosyncratic to those who've never had the Buatta experience. There is, however, a method to the madness. "The upholstered things are usually bought first, and then you place the furniture," he says. "You try to think about how the room is going to work, and then you buy the wood pieces. That's what decorating is really about."

The process sounds so simple. And it is, if, like Buatta, you have an uncanny ability to look at a space and instantly see its future. What he saw on Park Avenue was an apartment that didn't have much natural light. His plan was to overcome that by designing rooms that were cheerful and atmospheric.

ABOVE: The living room's coromandel screen is from Florian Papp. H. M. Luther table near Louis XV mantel from Danny Alessandro. Floral chintz and round table at right, Colefax & Fowler. John Rosselli lacquered box on low table. Red pillow satin, cream club chair fabric and chair stripe, Brunschwig & Fils.

"We combined the library and dining room," notes Buatta. He designed the round pedestal table for John Widdicomb. The Chippendale table in the far corner is from Hyde Park Antiques. Chippendale cabinet and wheelback chairs, Kentshire Galleries.


BIG SUGAR

"We made many small architectural changes to increase the rooms' formality," says Buatta (above). LEFT: "The study is also used as a dressing room or an extra guest bedroom." Hand-painted faux-tortoiseshell squares cover the walls. Randolph & Hein drapery fabric. Stark carpet.

"The idea was to put together a cozy apartment, one that made it seem as though they were in South America, where there's lots of life," says Buatta. "They love the tropical climate they live in, so the few times a year that they come to New York, they want to feel at home. "

The entrance hall was the first step. Through the use of decorative paintwork, Buatta turned a somber, windowless hallway into a radiant paradise. He asked artist Robert Jackson to do murals on a pink-glazed background. "It gives the hall the air of a house in the tropics with plants, trees and foliage," says the designer. A faux balustrade creates the illusion of a porch. And the painted floor has the coolness of marble and yet the soft, open feeling of wood. "It's as if you're walking on a veranda to get through to the other rooms."

So in effect, the outdoors has been brought in before you even enter the living room, which is flooded with

THE CLIENTS KNEW WHAT THEY WANTED—COMFORTABLE, ENGLISH-STYLE ROOMS. AND WHO BETTER TO EXECUTE THEM THAN BUATTA?

ABOVE: A writing desk, left, and an English chest flank an Indian bed in a guest bedroom; all are 19th century. Clarence House drapery plaid. Chair and bed skirt fabric, Brunschwig & Fils. Hinson-Hansen swing-arm lamps. Floor lamp, Frederick Cooper. Stark carpet.

morning light and then gradually loses the sun during the day. But Buatta's choice of bold chintz upholstery and pea-green walls with hand-painted stripes keeps it all aglow. For him, a living room functions best when it has several seating areas. Here, he made three: one opposite the fireplace; one by the window, with a sofa placed catercorner; and one at the other end of the space, where there's a banquette with a large round table. "It's not that big a room," he says. "It's a standard New York City apartment, but what's great is that you can seat three groups of four or have twelve people at the banquette."

No one who sees the living room would say it's not done. The arrangement of paintings and objects has a sense of permanence; the furniture looks settled and happy. Still, there are some changes in the making. As it happens, the skirted table in front of the banquette has been a temporary piece for years. "We've been meaning to replace it forever," admits the designer. "And I just found the right antique—an 1810 Russian mahogany center table. As you grow, you collect things or people leave you things. Or you substitute a piece with something better and take the lesser one away."

In this project, there was little taking away. All of the furniture was bought specifically for the apartment. And over time paintings and other objects were added. What Buatta did was lay a foundation that reflected the owners' needs and where, through the years, they could funnel their personalities into the place.

The library/dining room is a perfect example of Buatta's "work in progress" philosophy. It was only after the clients began to live there that they decided they wanted a library. They also realized that dining rooms in New York apartments are, for the most part, wasted space. "People always think they're going to entertain a lot," muses Buatta, "but they don't; they mostly go out." The practical combination has inspired the couple to have all their meals in the

continued on page 304

LEFT: "I reconfirgured the master bedroom to have both sleeping and sitting areas." Kentshire Galleries linen press. Marvin Alexander lamp, left, on table from Frederick P. Victoria & Son. Floral chintz, Clarence House. Colefax & Fowler wool throw and carpet.

A BAHAMIAN BREEZE

FRESH APPROACH TO ISLAND LIVING IN A LYFORD CAY RESIDENCE

Architecture by Shope Reno Wharton
Interior Design by Barbara Barry, ASID
Text by Michael Frank
Photography by Scott Frances

Water views and strong light define the setting for a house in Lyford Cay, Bahamas, designed by Allan Shope and Bernard Wharton, of Shope Reno Wharton. "The porch reinforces the site's horizontality, while chimneys anchor the house visually," says Wharton. Wicker chairs and tables, Lloyd Flanders.

Top: The front entrance, on the motor court. Above: From the two-story entrance hall, "the space is compressed as you move toward the living room," explains Shope. "One area flows into the next with ease, and we used columns to direct you to the views." Mansour rug.

Appropriateness in architecture and interior design alike is a quality that can never be overvalued. Consider a commission from a Bahamian businessman and his wife. Architects Allan Shope and Bernard Wharton, of Shope Reno Wharton, began by paying special attention to the waterfront setting in Lyford Cay and to the way the brilliant light moved across it as day arced into night. They listened closely to the wishes of their clients, who have four young children and were seeking a house that would comfortably accommodate bustling family life but would be traditional in its conception and the character of its detailing. The archi-

Barbara Barry decorated the interiors and designed much of the furniture throughout the house. "Color was critical because of the light," she says of the living room. "I used the hues of stone, sand and sunsets." Round table at right, Licorne. Hinson raffia wallcovering.

In the dining room, Barry "united all the colors of the house and saturated them." There was enough space for a sofa, a sideboard and side tables. "It's nice when a dining room can be more than just a dining room." Chair fabric from Baker. Donghia drapery fabric.

"THE EXTERIOR VIEWS ARE AS GOOD AS PAINTINGS AND CHANGE WITH THE LIGHT ALL DAY LONG," SAYS BARRY.

tects also looked at the local vernacular, whose most appealing examples they found in some older municipal buildings, where the colonial cottage is crossed with a classical vocabulary of columns, pediments and porticoes.

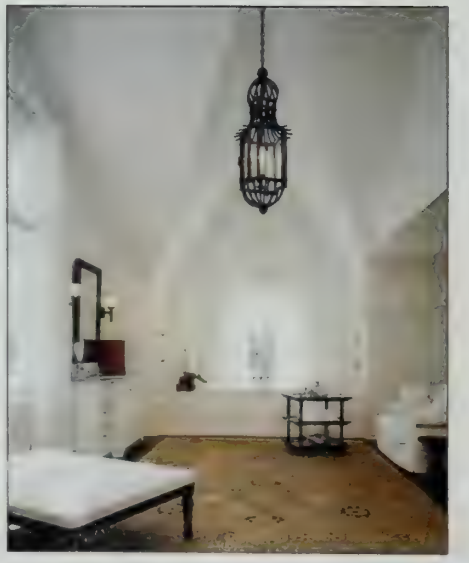
"We believe in the predominance of human elements," Shope explains. "We think a lot about light, color, texture, the relationship between enclosure and vastness, the stillness of a building and the movement of the sky. In this case the water was key, as was the fact that the house needed two equal façades to go with its two approaches, one by car and the other by boat."

Barbara Barry, who decorated the house with senior designer James Radin, was in sympathy with the architects' aims. "The interiors had to be comfortable, integrated with the outdoors, in no way fussy or precious," she says, "but strong enough to hold up to the architecture and the powerful, often abrasive, sunlight, sand and salt air."

Of particular importance to Shope and Wharton was the horizontality of the site. The structure had to belong to, rather than invade, the flat, low land. "And from within," Wharton says, "we wanted a sense of everything flowing right through to the water. This is typical of a tropical house, where you have a sense of the indoor and outdoor spaces being in complete harmony with each other. We conceived of it as a series of successive planes leading you from the front door to the entrance hall, the living room, the porch, the lawn and, finally, the water beyond."

On the exterior, the architects' emphasis on the horizontal is evident in their generous use of porches, terraces and roof overhangs, which extend a

continued on page 304



Above: "I wanted the master bedroom to be tranquil, a relief from all the intensity of the tropical jungle outside," says Barry. She designed the bed, the end tables, the daybed and the chair. The tea table is from Donghia. Coraggio Textiles drapery fabric; Mansour carpet.

Right: A bath, under a steep gable, is "cool, crisp and classical," says Barry. Baker table; Mansour carpet. **Far Right:** A screen porch is curved "to encompass the view of the inlet," says Wharton. Bielecky Brothers rattan sofas and chairs, low table and end table.

ARCHITECTURAL DIGEST VISITS

CANDICE BERGEN

CALIFORNIA COMFORTS FOR THE ACTRESS'S SPANISH-STYLE RESIDENCE IN LOS ANGELES

"I love Spanish houses—they're the only houses that make sense in Los Angeles," says Candice Bergen (left, with her dogs, Larry and Lois). The actress, who lives with her daughter, Chloe, renovated a hacienda-style residence in west Los Angeles that she'd admired as a child.

Interior Architecture by William Murray
Interior Design by Linda Marder, ASID
Landscape Design by Richard Hayden
Text by Susan Cheever
Photography by Robert Reck

During the renovation, "I was thinking family, I was thinking new start," Bergen says. "Chloe is about to be a teenager, and I wanted her and her friends to hang out here." ABOVE: The low profile of the exterior disguises the interior volume. Column from Arté de Mexico.

JIM MCHUGH

"I wanted a house that was more European than Californian," says Bergen (below right), who worked with designer Linda Marder. OPPOSITE: Nancy Kintisch stenciled Mediterranean designs on the living room ceiling. Donghia sofa chenille; Houlès sofa trim; Clarence House chair velvet.

Over the years she often explored the hidden cul-de-sac twisting down a hill between thick walls of ivy and creeping fig. One house fascinated her, although all she could see was a white chimney and a mysterious tile roof rising from masses of bougainvillea and avocado trees. "I had always been drawn to this house; it was vaguely Spanish, and I grew up in a Spanish house," says Candice Bergen, sitting on the brick terrace of the house, where *she* lives now. "Of course, when I finally looked at it as a buyer, I was shocked to see all this." She waves past the fountain and the stairs planted with orchids and agave, toward a grassy private valley where a gazebo peeks from a grove of fruit trees.

Candice Bergen has reinvented herself many times—as an actress in films directed by Sidney Lumet and Mike Nichols; as a writer whose memoir, *Knock Wood*, told about being the daughter of Edgar Bergen and the sister of puppet Charlie McCarthy; as television's unsinkable Murphy Brown; as the wife of the late film director Louis Malle; and as the mother of their daughter, Chloe. Next year she will launch another career, as a late-night talk-show host on cable's Oxygen channel. But she had never reinvented a house before. "I'd never done a real renovation," she says. "It was a massive and prolonged dose of stress: It was like a stress time-release capsule."

JIM MCHUGH

"I DON'T LIKE HOUSES THAT TAKE THEMSELVES TOO SERIOUSLY. I CAN ONLY BE ON MY BEST BEHAVIOR FOR SO LONG."

Bergen wanted a change from the nearby house where she had lived with her husband, who died of cancer in 1995. "After he died, I thought a lot about whether we should stay in Los Angeles," she says. "My mother and my brother are here, and it seemed very important to hold on to a sense of family. I was trying to compensate for what we've been through, to make an idyllic place for my daughter."

Transforming the original house into an idyllic place, however, seemed like a Spanish mission impossible. Below the white chimney was a narrow house built in 1941. "It was a maze of add-ons," says architect William Murray. "Each add-on went farther underground." The overgrown gardens were beyond a white picket fence and a small cliff. To open the house to the land, and to transform it into rooms where Bergen could live comfortably with her daughter, their two dogs and a rotating cast of friends and guests, Murray took the house down to its walls, constructed a series of private terraces, and planned rooms joined by archways on four different levels. He carved a sitting room for the master bedroom out of a porch, built a tower with clerestory windows for the master bath and created a new family room and kitchen around a huge Victorian box tree surrounded by white *Stephanotis* and glacier ivy. In the end, the renovations were so extensive and expensive that Bergen christened her new home "Casa Costa Mucho."

"She bought it because she wanted a change," says designer Linda Marder. "I said to myself, She's a widow, she's under an enormous amount of stress, and we'll make it perfect for her." While Murray drew plans for a light-filled central space, with a living room, dining room and sitting room, Marder took Bergen shopping for reproduction Sultanabads and Ushaks in soft blue, red and ivory patterns. They laid the rugs down on the rubble and began to choose colors, fabrics and furniture, building the design from the ground up. "I call myself more a collaborator than a decorator," Marder says. "Candy has great taste." Nancy Kintisch came in to stencil and paint the walls and ceilings. Outside, Murray and landscape architect Richard Hayden created a secluded Shangri-la where paths curve past Santa Barbara daisies, jasmines and lavender, and trellises by the swimming pool drip with bougainvillea. "When I first saw it, I had a glimpse of what it could be, a combination of

KANDINSKY
MAGIC LUMINESCE

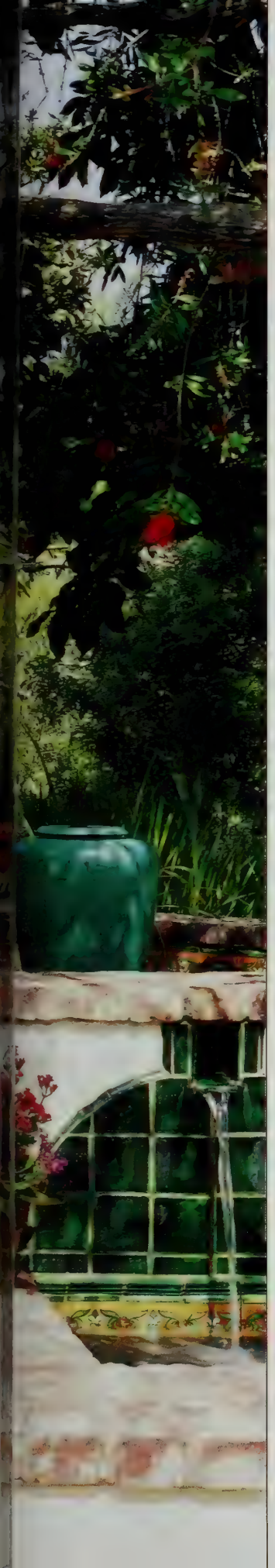
OPPOSITE: Architect William Murray installed bookshelves and paneling in the dining room. J. H. Minassian & Co. rug; table and chairs from Elijah Slocum; Lee Jofa floral fabric. THIS PAGE: Photographs show Bergen's family, including her late husband, director Louis Malle.

Spanish and Moroccan," Bergen says. "I didn't realize that it was just a glimpse."

"This design was about the intimacy of a small house," says Marder, who furnished it with reproductions, antiques, flea market finds, old fixtures, and pictures and objects from Bergen's life—prints of Egypt she and Malle collected, a camel-bone-and-coral chest bought in a Mo-

TOP: Enclosing a porch created a sitting room off the master bedroom. S. Harris chenille fabric and Houlès trim on love seat. ABOVE: Murray built a clerestory tower to permit light into the master bath. Silk Trading Co. plaid.

RIGHT: Draperies section off the sleeping and sitting areas. Cowtan & Tout linen for headboard and bed skirt; Clarence House chair stripe; Silk Trading Co. drapery fabric; Elijah Slocum Roman shade linen; J. M. Minassian & Co. bedroom rug.



roccan souk, an inlaid chair that was a gift from the *Murphy Brown* cast at the end of the series' decade-long run, inscribed "A Perfect Ten." An ornately carved Indian column is an introduction to the front door. A small entranceway, where a bench found for Bergen by the *Murphy Brown* set director sits under an iron chandelier, leads through an archway down steps to the living room.

Marder furnished the dining room with Queen Anne–style chairs and a peg-top cherry table from Los Angeles furniture maker Elijah Slocum. She hung an old California chandelier in front of a Maurice Braun landscape. "I love lamps," Bergen says. "Don't even talk to me about track lighting. I love lamps for the warmth they give a room, for the way the light comes through the shade." In the sitting room, which faces the gardens, Marder flanked a leather sofa with two red-lacquered Chinese chests. The space also includes an Anglo-Indian inlaid chair, a custom-made armchair and a nineteenth-century English table on which rests a bronze sculpture of a cheetah, made by T. D. Kelsey, that was given to Bergen by a friend.

"What's important to me in a house is that there's a tremendous sense of comfort," explains Bergen. "Every chair you sit in is comfortable. If you can't sit back, you're just in transit. If you're perched on a chair, you're perched to leave. Every table should be the type of table you can put your feet up on. Life is too short not to be comfortable." In the living room, Marder grouped sofas and chairs around a Giacometti-style iron-and-glass low table in front of the

continued on page 306

LEFT: "The rear terrace is one of the most important features of the house," Murray points out. "Each interior space opens onto it, and it acts as a living area and a circulation path to the rooms." A small fountain is adjacent to stairs leading to the lawn.

"Candice wanted the garden to be natural, to have a little of that old California ranchy feeling," landscape architect Richard Hayden says. TOP: Bougainvillea vines create a colorful backdrop for a simple pool. ABOVE: A view from the far garden takes in the house.

Interior Design by Bray-Schaible
Text by Judith Thurman
Photography by Scott Frances

STONE BEAUTY IN CONNECTICUT

STREAMLINING A GREENWICH HOUSE FOR A CONTEMPORARY COUPLE

It is the day before the drawing for the $145 million Powerball lottery in Connecticut, and Robert Bray, Michael Schaible and their associate, Mitchell Turnbough, are on their way to Greenwich to inspect the site of their latest project: "a sober, stony Norman château," as Schaible describes it, on thirteen sumptuous acres.

Sumptuous sobriety has always been the Bray-Schaible hallmark. They've enriched their minimalism over the years, but without abandoning their distaste for excess. At the end of the century they're still famous for tailored rooms of pure proportions in monochrome palettes and for "luxury," as Bray puts it, "without a superfluous gesture."

But having stopped at a deli to buy sixty dollars' worth of Powerball tickets, the three indulge in a pleasure they never sanction professionally: giddy fantasizing. As their car turns into the long driveway, Schaible is already halfway to Bali on a private jet; Turnbough is happily refurbishing a hundred-foot teak yacht; and Bray, slightly more in character, is contemplating the acquisition of a Cistercian abbey.

Their clients are a couple with older children who have already, metaphorically speaking, won the lottery. They divide their time between an apartment in Manhattan (see *Architectural Digest*, March 1990) currently undergoing a second Bray-Schaible renovation; a beach house in the Hamptons; and this austerely splendid residence in Greenwich—"a weekend refuge," says the wife, "where we can golf, ride, swim, read, sometimes work, but mostly just enjoy the serenity."

Above: A couple's Norman-style house in Greenwich, Connecticut, "was fundamentally strong," says Robert Bray of Bray-Schaible Design, responsible for its makeover. "We just needed to remove what had been added over time that was messing up what was already fine."

Right: The "spartan" entrance hall, with its bluestone floors and wainscoting, frames the warmth of the library. "One space is transient; the other isn't," says Bray. "The contrast heightens the effect of both." George III wheel-back hall chairs, circa 1800, from Kentshire Galleries.

HURRELL'S HOLLYWOOD PORTRAITS

In the living room, a lacquered tray from Naga Antiques is on a crackle-finish low table from Gracie. Sanderson fabrics cover the 18th-century chairs, from Hyde Park, and the sofa, a Bray-Schaible design. The 1890 carpet is from F. J. Hakimian. Pillows and lamps, Karl Kemp & Assoc.

Opposite: A sitting room was opened up to a bedroom above it to make the library. "There's a bit of Cecil Beaton's library from the *My Fair Lady* set in it," says Bray, adding that "both were inspired by Charles de Beistegui's library" at Groussay. Patterson, Flynn & Martin carpet.

Above: Doric columns mark where the designers removed a wall separating the dining room from a butler's pantry. A pair of mahogany wine carriers, circa 1800, are on the late-18th-century mahogany Irish sideboard. Clarence House chair fabric; F. J. Hakimian antique carpet.

For some time they had been looking for a country house close to the city before they found the turreted château, which was built in 1929 and which reminded them "of Sleeping Beauty's castle," as the wife puts it. "Nothing had been done to it for fifty years. There was a hideous, plastic-shrouded pool in the yard and, just beyond it, a cluster of changing huts that looked like a Masai boma. One façade was cluttered by rococo New Orleans–style grillwork. The second floor was a rabbit warren. Without Bob and Michael, we would never have had the courage for such a radical renovation. But they had a coup de foudre, just as we did. We all agreed that the grounds were magical and that the house had great bones."

The plastic surgery needed to expose those bones took two years from the first incision. The partners reclaimed the pond, which "we all refer to as Lake Aubusson," says Bray, "because the husband gave his wife the choice of doing that or buying an incredible carpet." They also dug out the unsightly old pool and erected a discreetly glamorous new poolhouse and gymnasium in a wing with the same steeply angled eaves and mellow fieldstone walls as the manor. "The silhouette of the existing roofline was so beautiful that we didn't want the addition to compete with it," says Bray. "So we sited it slightly lower than the house, connecting them by a partially underground passage."

In the château itself, the designers fearlessly gutted the interiors, not only to accommodate a new nervous system but to "rationalize the geometry of the floor plan, which is very axial," says Bray. They reconfigured and vaulted elliptical stairwells, adding mahogany banisters and bronze spindles. Part of the unfinished attic became a spare, loftlike family room, swathed in charcoal flannel, and a suite for the son.

The rest of the space beneath the turrets was reserved for a double-height master suite pierced by elongated, pentagonal windows and furnished with handsome, overscale pieces designed by the firm. Bedside tables of solid mahogany are eight feet long, and after some soul-searching, the designers blocked a

window to make room for a manorial headboard.

The boldly patterned custom carpeting throughout the second floor is its one brash note—the surprise flourish of cymbals in a chamber piece. "We chose it to evoke the cushiness of a nineteenth-century French hotel," notes Schaible. "We also chose it because it's dog-proof," adds Bray. "The color scheme is ballpoint pen, makeup, and golden retriever."

In the public rooms on the first floor, the clients wanted "to bring the heft and stability of earth and stone indoors and to capture the mood of the autumnal landscape in the décor," says the wife. The designers chose a black-green paint for the woodwork and century-old heart pine with a rich patina for the beams and floors. "I love the way the light punctures the thick stone walls," says Bray, "and the intimate scale of the entrance hall, which is almost that of a cottage. It's a big house—nearly eighteen thousand square feet—but it's neither indulgent nor intimidating. Much of the real grandeur is in details that don't immediately register: hinges, grilles, hardware, filaments, censors—the foundation."

In addition to the vast living room off of the entrance hall, the family has a choice of parlors for quiet reading or conversation. The plush comfort of a sitting room is balanced by the severe beauty of the adjacent entrance hall's masonry—wainscoting, floor, chair rails and door trim clad in flamed bluestone. A second sitting room and a small second-floor bedroom

continued on page 306

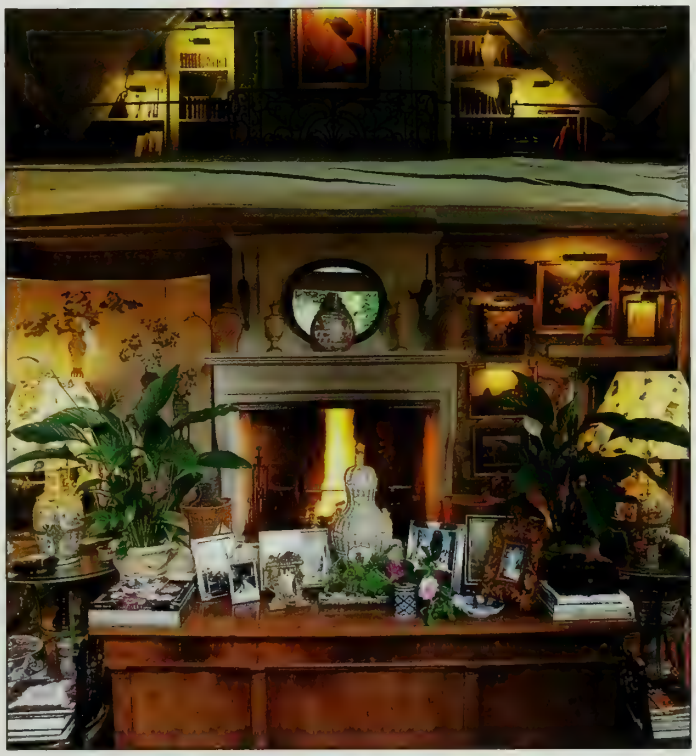
ABOVE: "It's a calm room atop a somewhat chaotic base," Bray says of the master bedroom. The subdued Bray-Schaible–designed bed and side tables are a counterpoint to a bold carpet, from Patterson, Flynn & Martin. Lacquered chest, at far left, from Naga. Hinson drapery fabric.

"The original pool was behind the house," says Bray (opposite left, with Michael Schaible, center, and associate Mitchell Turnbough, right). "It obscured the vista—which was what they moved to the country for." OPPOSITE RIGHT: An architecturally linked poolhouse was the solution.

Text by Patricia McColl
Photography by Erica Lennard

HAUTE HIDEAWAY

THE RUSTIC FRENCH COTTAGE OF DIOR'S PATRICK LAVOIX



Ask Patrick Lavoix about his country house in the tiny village of Bitry, sixty-five miles northeast of Paris, and he reaches for a sheet of paper and a pencil.

He sketches the house as he first saw it in 1970; then the sheets fill with drawings of the house as it is now. Pencil flying over paper, Lavoix, the menswear designer at Christian Dior, adds a project or two for the year 2000.

The seventeenth-century house once belonged to his mother's dressmaker. When she mentioned to Mme Lavoix that she wanted to sell it, Mme Lavoix visited the house and told her son it had the charm of a cottage in a novel by Colette.

Intrigued, Lavoix visited it himself and discovered a

In Bitry, northeast of Paris, Dior menswear designer Patrick Lavoix has expanded a 17th-century two-room cottage into a house filled with heirlooms and antiques. LEFT: The salon's 18th-century *canapé d'alcove* is a family piece. The screen is made from a Zuber wallpaper.

ABOVE: The salon couldn't accommodate a staircase leading to a loft; instead, it is reached through a "secret" passage that winds from the bedroom to a door concealed in a bookcase. "Naturally, when children of friends or family come, this is their favorite place," says Lavoix.

barn attached to a vine-covered two-room building with dirt floors. It had an outdoor privy and a small slice of a garden. The cottage was one of the few in the village not destroyed by shelling in the First World War; two stone pillars built into its façade had kept it upright. Underneath, three enormous caves had served as military hospitals from 1914 through 1918.

"At that point in my life," says Lavoix, "all I wanted was a Ferrari. I'd been putting money aside to buy one until one day when a friend said, 'Forget the Ferrari. Buy the house.' This," he says with a laugh, "is my Ferrari."

Within a year and a half of seeing the house, he was living there. But as Lavoix gradually settled in, he realized that the house too had settled over the centuries, leading to a markedly uneven relationship between foundation and landscape. Now numerous sets of stairs lead to different tiers. One set extends from the salon to a sunroom, from whose windows the garden, blooming with old English roses, seems to float at eye level.

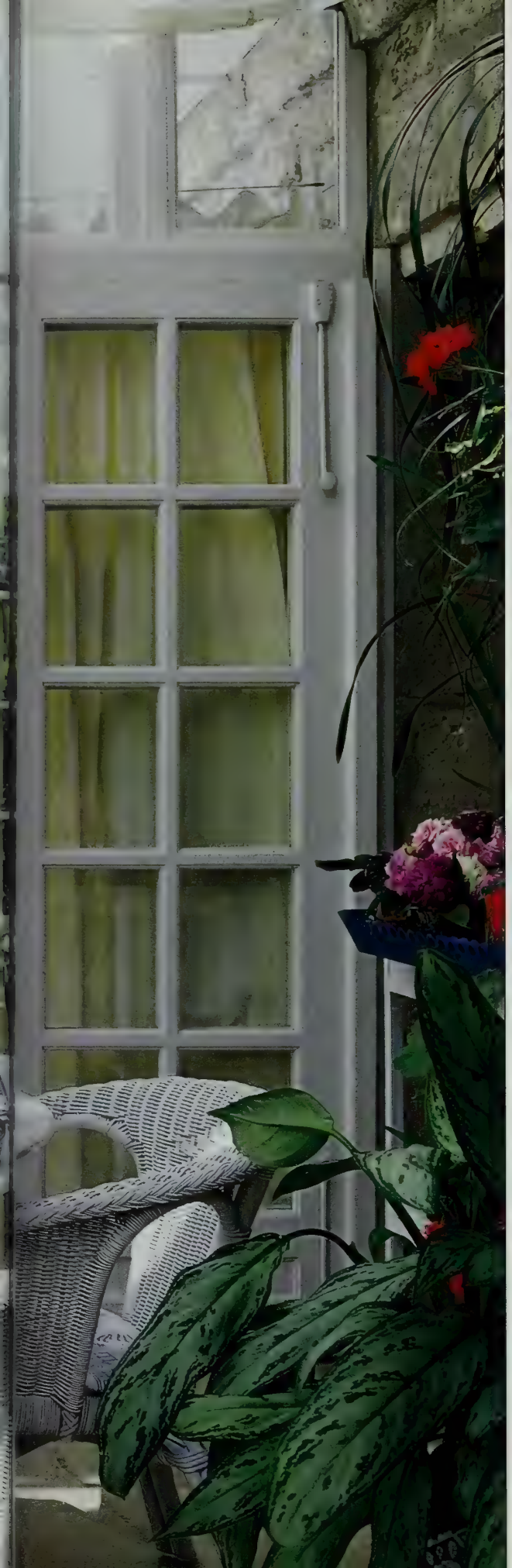
Over the years, as Lavoix has transformed the house from two rooms to its present seven, he has happily opened walls for new doors and windows, greatly expanded the kitchen and built the large sunroom. Today the cottage —named La Treille for the grapevines that trail over its entrance—has exactly the atmosphere Lavoix had wanted from the start. "It feels like a small, cozy family house," he says, "welcoming to friends for Sunday lunches in the garden or dinners in front of the fireplace in winter."

The L-shaped sunroom was added to the house in 1986 to create what Lavoix calls "a south of France ambience." Hanging Moroccan lanterns, Napoleon III white metal garden benches and white wicker furniture in the breakfast nook at one end enhance the mood, as do the blue glassware from Biôt and the display of blue-and-white Italian faience plates.

Lavoix used the color blue as a motif in the dining room as well, where even the beams

Above: A collection of blue-and-white 18th-century delft "was the starting point for the dining room," says Lavoix (top). *Azulejos* tiles, imported from Lisbon, make up the fire surround and mantelpiece. A visit to Sweden inspired the gray-blue shade of the beams.

Opposite: In the dining room, an 18th-century oak side cabinet is flanked by Louis XV–style chairs; over it hangs a 19th-century Renaissance-style giltwood mirror. Delft bough pots and an assortment of porcelain and faience line a cornice shelf just below the ceiling beams.



LEFT: Shelves in the breakfast area of the sunroom are filled with faience. "The sunroom is like a pool set in the grass," says Lavoix. "In the morning it's cool and refreshing—then, as the afternoon sun pours through the windows, it's just like being in Provence."

ABOVE: A 19th-century Hungarian pine armoire, ornamented with dark green scrollwork, commands the master bedroom. BELOW: Lavoix's house in Bitry "represents thirty years of my life," he says. "It contains my roots, souvenirs and hopes. It's both my past and my future."

and the ceiling are painted blue. The fire surround's blue tiles were made especially for him in Lisbon and then set by local masons. And the dinnerware, nineteenth-century plates from Bordeaux, is blue and white, echoing the room's theme.

More steps lead up from the dining room into the long salon, where Lavoix designed the stone fireplace, hand-carved in local sandstone, in the seventeenth-century style. As he describes the room's contents, he points out: "Either it's a family piece or there's a story behind it. The

continued on page 306

HOTELS

BLAKES AMSTERDAM

ANOUSKA HEMPEL'S INVENTIVE DUTCH RETREAT

Interior Design by Anouska Hempel
Text by Elizabeth Lambert
Photography by Durston Saylor

If I'm doing somebody else's house, I have to think about their sixty-five thousand pairs of shoes," says Anouska Hempel. "A hotel can be exactly as *I* want it to be. I'm designer and management. This is my environment, and I can reach for my version of the stars."

Hempel has designed two hotels in London—Blakes and The Hempel. Blakes Amsterdam has just opened. "I didn't intend to do a hotel in Amsterdam, but with a building like this you don't hang back, you grab the opportunity. Quickly."

The history of the building is as rich as anything she could imagine, a story going back to 1637, a time in that remarkable golden age when the Dutch East India Company was creating untold wealth and every rich merchant wanted a house on one of the three new residential canals. On Keizersgracht, among those houses, the first theater

"I couldn't resist doing it," says Anouska Hempel, who turned a handsome 18th-century building into her latest hotel, Blakes Amsterdam. ABOVE: Belgian hardstone surrounds the door to the garden courtyard. LEFT: Contemporary movable screens stand on the long gallery's original brick floor.

in the Netherlands was erected, a fine stone building set behind stone arches that served as ticket booths and as the entrance to a front courtyard.

The theater flourished, Rembrandt sketched the actors, Vivaldi once conducted the orchestra, and royalty came from all over Europe. Then one night in 1772 there was the inevitable tragedy of candles and flammable scenery. Only the stone arches, a sandstone porch and a few charred beams remained.

Land was valuable, and a new structure—administrative offices for a Catholic charity—soon went up on the old foundations. The governors of the charity were wealthy men, and they wanted the same tall windows, splendid doorways, marble entrance hall and delicate plasterwork that they had in their own homes. A decade later they expanded, adding a long room, where those in need could take shelter while waiting in line to collect their alms, and a bakery, where they could receive fresh bread.

Those rooms remained unchanged for two centuries. Their transformation began a few years ago when a new own-

Left: The designer and proprietor created a restaurant in the space once used as a bakery; the ovens can be seen in the brick wall. Hempel's placement of yardstick lamps in a straight row is important to her: "I lined them up like ancient Chinese soldiers."

Above: "They remind me of the black cloaks of Flying Dutchmen floating down," Hempel says of the umbrellas that shelter the tables arranged in the garden courtyard. She had the brick walls oiled, as is the local custom, to give them "a glistening, dark brown color."

ABOVE: "A guest room's hues of ginger and slate with a thin stripe of turmeric were inspired by the spices of the Dutch East India Company," notes Hempel. She wound the lamps and "jousting" poles with grosgrain ribbon; the bedposts are wrapped in tape.

LEFT: "I constructed a bath on a balcony over a bedroom to use the space beneath the rafters. The water gushes out through a horizontal slot and emerges like a waterfall." RIGHT: A room with a palette of black, gray and navy is part of a series of rooms she calls "kimono."

er who intended a sensitive conversion to apartments realized that such a building deserved more. How about a hotel? He had stayed at Blakes in London (see *Architectural Digest*, April 1988) and loved it from the minute he saw the entrance hall, filled with that wonderful *koloniaal* feeling—bamboo, a large umbrella, antique Louis Vuitton trunks. He rang Hempel, who came to Amsterdam and decided in about two minutes that it was something she had to do. "It's a great building," she says, "tall, aristocratic and proud."

The rest is history, a new history for a new Amsterdam, where the economy is booming and the city is alive with young people who know the pace in New York, Paris and London and want a hotel and a restaurant as stylish as they are. Amsterdam had nothing like that. The moment was right.

Those who know Blakes in London, Hempel's boat on Majorca (see *Architectural Digest*, January 1997), her house in the country (see *Architectural Digest*, October 1994), her house in London (see *Architectural Digest*, September 1989) and her work for clients (see *Architectural Digest*, May 1999) will recognize the style but spot the differences that make the rooms specific to the place. Her rooms may be inspired by romantic dreams of exotic worlds, but those dreams are grounded in something firmer than the clouds.

It's as though she leafed through a good book on Amsterdam late at night and by morning all the facts had rearranged themselves with a logic of their own. The spice trade of the Dutch East India Company became the colors of ginger and turmeric for bedrooms. The shadows of Rembrandt became every shade of dark—navy and black and, for doors and windows, that particular shade of Dutch green, "more black, less blue, than the Paris green," she says. Blue-and-white china multiplied to regiments of huge pots wherever she set them down, and the discipline of a William and Mary garden took over the courtyards. "Tall ships, tall houses, tall clipped trees—you can't go sideways in a small country," she points out. "Discipline was important to them, and it's important to me."

If visions of a Dutch past didn't enter her consciousness before she designed the rooms, she was happy to add them afterward. She describes the black umbrellas in the garden courtyard as "the black cloaks of a few Flying Dutchmen passing through." The blue-and-white plates she designed for the restaurant could be from the Nanking Cargo, the Dutch shipment from China that lay at the bottom of the sea for some two hundred and thirty years before it was retrieved, much of it in perfect condition.

The hotel has twenty-six bedrooms, which are grouped together by colors. Some are "the color of ginger in a beautifully crafted slate box, a thin line of

continued on page 307

In a guest room whose colors Hempel describes as "elephant and raspberry," a wall is painted to look like a hanging fabric panel. The space is enveloped in a sateen-finished striped linen that was woven in Finland. Antique Chinese trunks add an exotic touch.

ON LONG ISLAND SOUND

REJUVENATING A CIRCA 1930 WATERFRONT HOUSE IN CONNECTICUT

Architecture by Kenneth Dowd, AIA, and Kevin Bertolini, AIA/Interior Design by Cullman & Kravis
Text by Steven M. L. Aronson/Photography by Durston Saylor

"Elegance, comfort and whimsy—it's all here," Elissa Cullman says of a circa 1930 Colonial Revival–style house on Long Island Sound, which she designed with her Cullman & Kravis associate Arden Stephenson. ABOVE: Architects Kenneth Dowd and Kevin Bertolini added a family room wing, left.

Comely inside and out—a repository of cultivated discernment, with natural reserves of verdure, water, air and light to draw on—the circa 1930 white clapboard house in Connecticut is a fine example of what designer Elissa Cullman calls "high country style." A concept she goes on to define: "It's about an elegance that could just as well be 'city' but that is leavened and refreshed by its engagement away from the city." In this case, six acres of a shimmering inlet on Long Island Sound.

Her clients, a New York investment banker and his wife, had been out looking for a weekend house, but "when we saw *this*, we decided on the spot to sell our Park Avenue duplex and redo our life. The original owner was an engineer," the wife recounts, "and he built a great house—very solid."

One, moreover, with exceptionally good bones: full-height double-hung windows, gracefully articulated doorframes, plaster crown moldings and wide-planked and pegged walnut floors. On the debit side, admittedly, the rear landscape was something of a jungle, with many of the plants growing wild right down to the wavelets of the Sound. No matter: Over time the couple would bring back the old English garden and replace the small disjointed segments of brick that constituted the terrace with a broad and handsome swath of flagstone that wraps around the house and, on the water side, runs parallel to—and in scale with—the greensward.

Looking today at this perfectly proportioned house with its seemingly built-in sense of order, one would be hard-pressed to guess that it had been remodeled and added onto in three distinct stages. In the first, it was renovated internally, and in the second, the rabbit-warren-like kitchen network—including butler's pantry, flower room, laundry room and servants' dining room—was demolished to make way for a kitchen distinguished by cross-combed ocher walls, two huge granite islands and an ample breakfast alcove.

OPPOSITE: "The graceful sweep of the entrance hall staircase is echoed by the arched passage door," notes Cullman. "We restored rather than refinished the walnut floor in order to maintain its patina." Chair cushion fabric, Clarence House. Christopher Norman drapery taffeta.

SOTHEBY'S
VAN GOGH IN ARLES

The third and most extensive stage saw the addition of an entire wing to the end of the new kitchen, featuring a spectacular double-height twenty-by-thirty-three-foot family room that functions as the house's informal entertainment area. (When the owners decided to extend the building, they asked the designer to work with their architects to make sure that the additions were seamless.)

Cullman provided the background and broad strokes (palette and window treatments), designed all the soft furnishings (sofas, chairs, upholstered headboards) and came up with every carpet (antique and contemporary, many of the latter handmade and hooked by artisan Elizabeth Eakins). "The wife had worked at Christie's and bought a lot on her own and stockpiled it over the years," the designer fills in. "What I did was help her edit out things, and then together we added considerably to the existing collection."

The entrance hall, with its curved stair and door and its walnut floor whose patina Cullman took care not to refinish, sets the tone for the house. "On every job we like to do something personal, and on this one it was a stencil for the walls," she points out. The wife's design dictum was that said stencil incorporate serpents—nonrepresentational ones ("'I don't like my snakes to look too real,' she told me," Cullman laughs)—plus the initial of her last name, "G." The challenge for Cullman was to create an image that, even as it multiplied, wouldn't "read"

"Eclectic objects and family heirlooms mix in the formal living room." Ebonized chair from Florian Papp; caned bergère from Christie's. David Duncan floor lamp. Christopher Hyland chair fabric, left, and drapery lining. Cowtan & Tout drapery fabric. Ottoman cord, Lee Jofa.

BELOW: "The dining room's crimson-glazed walls were inspired by the colorful Sultanabad carpet." George III Chippendale-style chairs, Christie's. Table from Sotheby's. Chandelier from John Rosselli. Hyde Park Antiques candlesticks. Stair & Company mirror. Yale R. Burge vases.

"IF YOU THINK ABOUT BEAUTIFUL ROOMS, THEY HAVE LAYERED LIGHTING AND DIFFERENT KINDS OF SURFACES."

baldly as a nest of reptiles but, rather, would coalesce as disenvenomed pattern and texture. She solved the problem by using silver and gold metallic paint to great reflective effect.

"You start every house with a rug," the designer says. Here, it was a Tabriz for the living room, made in Persia in the last quarter of the nineteenth century and awash with corals, cornflower blue and indigo, bordered by pale celadon. The wife being partial to green, Cullman took her cue from the celadon, double-gla[illegible] the walls that shade, t[illegible] overglazing them with [illegible] sienna yellow to leave a Venetian veil-of-color impression. But if the living room is formal, it's lighthearted too: A pair of slipper chairs are covered in plaid taffeta evocative of a smock dress belonging to one of the couple's young daughters, and the classic silk striped draperies sport a whimsical trim of gold-painted wood-mold fringe that struck Cullman as "young and fun."

A favorite object of the wife's, a Louis XV clock she inherited, dangles incarnadine between two tall windows. Hanging above a signature Cullman & Kravis sofa covered in taupe chenille, a turn-of-the-century American Impressionist portrait of a young woman regarding herself in a mir[illegible] lends a certain drama.

[illegible] The family room. John Boone [illegible]le. Clarence House sofa fab[illegible] drapery trim. Brunschwig & [illegible]rapery damask. Christopher [illegible]an chenille and Hermès welt for love seats. Osborne & Little green pillow fabric and red fabric on chairs, with Houlès cord. Ottoman fabric, John Rosselli. Elizabeth Eakins rug.

Across the room, another romantic American Impressionist painting portrays a woman putting an antique blue-and-white charger on a gold wall. "If you really think about beautiful rooms," Cullman says, "they always have layered lighting and different kinds of surfaces that play off one another—silver, glass, brass. Here we sent out every register, doorknob, hinge and backplate to be rebrassed. And we didn't paint any of the grilles or hinges—we wanted each

RIGHT: Toile envelops a guest bedroom. Nobilis drapery fabric. Bed skirt fabric and wallcovering, Brunschwig & Fils. Manuel Canovas trim around plaid from Pierre Frey. Elizabeth Eakins rug. BELOW: Landscape architect Susan Cohen laid out the grounds.

to stand out as an element of sparkle."

The dining room is festive, what with crimson-glazed walls, carved lead-crystal sconces, and antique mirrors that hold sway at opposite ends. The carpet is a Sultanabad, all jewel tones; the dining table, nineteenth-century English mahogany. "Humble-elegant" is how Cullman describes the cotton draperies hung on reeded mahogany poles with carved and gilded finials, adding that if

continued on page 307

LEFT: The master bedroom. Writing table from Sotheby's. John Boone japanned étagère. Sconces, Marvin Alexander. Lee Jofa floral linen throughout. Osborne & Little fabric on antique ottoman from Sentimento. Pratesi duvet cover. Patterson, Flynn & Martin carpet.

ARCHITECTURE

VIEW FROM LOS ANGELES

PUTTING A NEW FACE ON SOUTHERN CALIFORNIA MODERNISM

Architecture by Michael Maltzan, AIA
Text by Paul Goldberger
Photography by Richard Barnes and Erhard Pfeiffer

The most talented students of great architects inevitably strike out in directions that differentiate them from their mentors, and so it is with Michael Maltzan, who spent several years working in Los Angeles for Frank Gehry and then, in 1995, opened his own office. Shortly afterwards, Maltzan was approached by Alan Hergott, an entertainment lawyer, and Curt Shepard, a television writer. The two men, who had assembled an extensive collection of contemporary art, felt squeezed in the small house they shared on the edge of Beverly Hills, and the last thing they wanted to do was curtail their collecting. They knew a move was necessary, but they had no idea whether to buy an existing house or build a new one. What they cared about most, Hergott recalls, was that whoever they worked with be sensitive to their collection, which includes pieces by Gilbert & George, Jack Pierson, Christopher Wool and Richard Prince.

Friends in the art world recommended the then thirty-six-year-old Maltzan, who at that point had never designed a freestanding house. For Hergott that was not a liability; giving a young archi-

ABOVE: A composition of zinc-and-stucco volumes characterizes architect Michael Maltzan's first freestanding house, built for art collectors Alan Hergott and Curt Shepard in Beverly Hills. OPPOSITE: A terrace links the master suite and the guest bedroom/office.

A glass wall in the dining area opens onto the rear lawn. The clients' collection includes, from left to right, Collier Schorr's *Das Schloss (Horsti)*, 1994, *Joey at the Love Ball, NYC*, 1991, by Nan Goldin and *Burning Sky World*, 1989, by Gilbert & George. Kitchen from Bulthaup.

THE HOUSE IS BOTH AN ABSTRACT OBJECT AND A RESPONSE T

tect his first major residential commission was in accord with the way he and Shepard had approached their collection, and he called Maltzan.

Hergott and Shepard never interviewed another architect. "Michael understood what we wanted to do," Hergott says. That included the decision to build rather than renovate. "I took one look at the house they were considering renovating and told Alan that I could never really imagine his art taking off there and that no matter what we did, he would always be dealing with someone else's aesthetic," Maltzan says. The problems with the alternative—a site in Coldwater Canyon with a spectacular view but a tiny footprint and an awkward shape—struck Maltzan not as restrictive but as a great opportunity, and the clients agreed to build there.

The owners were deeply engaged with the project, but without trying to be archi-

LEFT: Large windows in the master bedroom afford a panorama of the city, but most walls are reserved for hanging art. "I didn't want these enormous vistas taking over, so I composed small views with carefully placed windows throughout much of the house," the architect says.

HE SITE AND THE TRADITIONS OF LOS ANGELES MODERNISM

tects themselves. "We gave Michael three pages of notes about what the house should be, and almost nothing about what it should look like," Hergott says. "We only said that it should look like a sculpture from all angles—think Donald Judd and Sol LeWitt and Carl Andre."

Establishing a powerful sculptural presence is, of course, what Gehry's work does. But Gehry's buildings bear little resemblance to the geometric minimalism of sculptors like Judd and Andre, or at least they have not done so for many years. Her-

continued on page 308

Above: The boxy structures are separated by thin spaces "that create tension and the impression that they're breaking apart," Maltzan explains. "These negative spaces also make you feel like there's something on the other side—it's not a two-dimensional form."

Left: A pool abuts the edge of the hillside. Sandstone was used to pave the terrace, which is enclosed on two sides by the house and on a third side by shrubbery, resulting in an "outdoor room," says Maltzan. A gym further defines the area as a recreation zone.

A MEXICAN HACIENDA

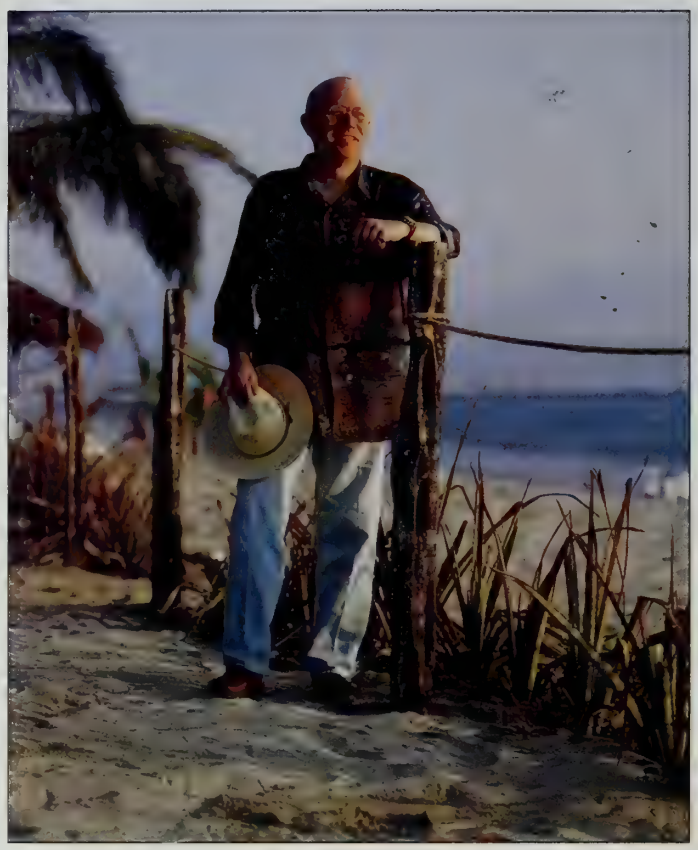
COLONIAL THEMES CELEBRATED NEAR PUERTO VALLARTA

"We tried to bring it back to something as Spanish colonial as possible," Craig Wright says of a house near Puerto Vallarta that he redesigned, along with architect Juan M. Munguía, for Alice and Donald Willfong. ABOVE: The main entrance from the central courtyard.

Architecture by Juan M. Munguía
Interior Design by Craig Wright
Text by Michael Webb
Photography by David O. Marlow

OPPOSITE: Wright divided the large living space by placing the dining table in the center. The 17th-century giltwood torchères, Portuguese-style low tables, dolphin candlesticks and Spanish-style dining table are from Quatrain. Randolph & Hein peach fabric.

At first sight, it would be easy to mistake Alice and Donald Willfong's house near Puerto Vallarta for a Spanish colonial convent. Cupolas, chimneys and bell towers rise above sheer white walls, and you can imagine nuns pacing the cloister and a gatekeeper peering out at callers through a grille in the old wood doors. However, its location is a giveaway, for the Sierra Madre blocked the coastal strip from the riches of the interior in colonial times. Farmers and friars had no love of bathing, in the sun or the sea, and saw no reason to build impressively on an inaccessible frontier. The region remained rustic and little known to outsiders until a tourist surge was sparked by the filming of *The Night of the Iguana* on Banderas Bay thirty-six years ago. Elizabeth Taylor took a house there, and others soon followed. Puerto Vallarta became an international resort, strewn with light, airy structures well suited to the subtropical climate.



"This was our first job in Mexico," Wright (left) says of the project. "Too often resort architecture is done in formula fashion to signify Mexico," comments Munguía. "We tried to return to the essence of that tradition and remove whatever was atypical."

Wright and the Willfongs looked for pieces that "could have been brought from Europe by the original Spanish settlers." OPPOSITE: The library's armoire-bookcase was made in Mexico and finished by the designer's Los Angeles–based team to mimic 17th-century style.

ARCHITECTURE, LANDSCAPING AND INTERIORS ARE FUSED, OFFERING THE OWNERS THE PLEASURE OF INHABITING PRESENT AND PAST.

The Willfongs, who first visited there in 1965, would have preferred something more solid—like the Spanish-style house they once owned in the Hollywood Hills or their Italianate villa in Montecito, California (see *Architectural Digest*, May 1994). They settled instead for a house in a quiet village, before discovering an anomaly, just two blocks away, also on a beachfront site. An unknown architect had designed a plausible reproduction of a hacienda in the mid-1970s, and as soon as it came on the market, the Willfongs snapped it up. Craig Wright, who had decorated their earlier California houses, immediately saw the possibilities, and together they brought in Juan M. Munguía, an architect from Guadalajara, who declared: "It has good bones, but we have to work hard to give it a beautiful body."

The architect collaborated with Wright to strengthen the sense of authenticity the original designer had merely aspired to. "We corrected structural flaws, improved the proportions and replaced doors and windows to bring an order and clarity to the house," explains Munguía, who is a modernist with a strong attachment to the roots of Mexican architecture. He drew on his experience of restoring an eighteenth-century convent, but he also looked back to the simpler constructions of the first Spanish settlers, who lacked the time and skills to indulge in surface ornament. Munguía stripped away some of the decorative overlay in the house to make its lines cleaner and rounded the tops of the inappropriate square openings in the cupolas and chimneys, which now cast strips of light into small rooms like the bar, as well as the broad passages that make the interior feel more spacious than it is. Existing brick barrel vaults were retained, but other ceilings were replaced.

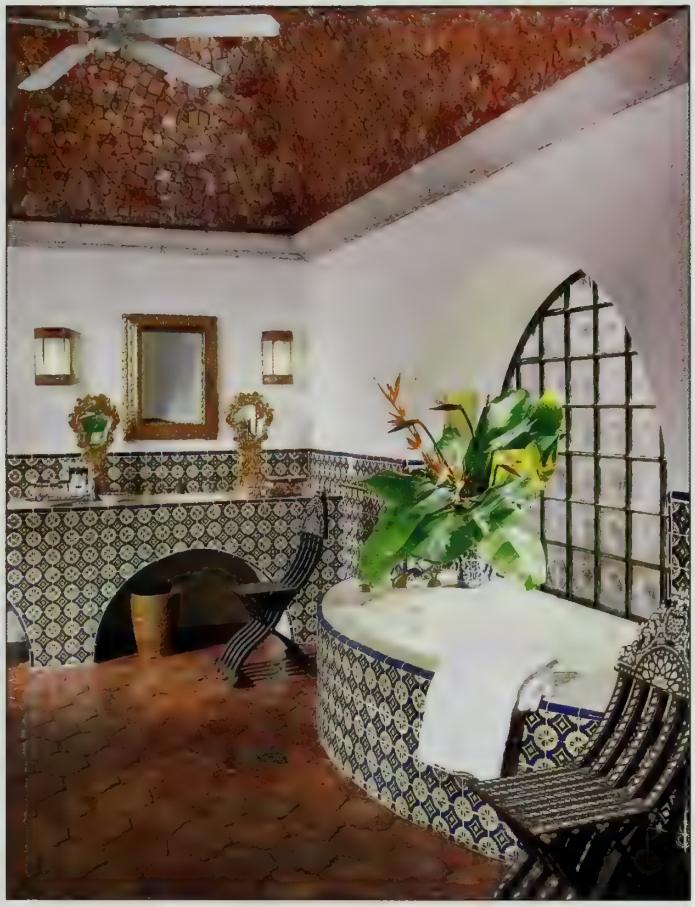
Having upgraded the residence, the architect turned to the task of providing the exposed property with an enclosure that would assure security and privacy. He designed high stucco-faced walls and constructed a mock aqueduct of stone, incorporating a traditional feature of colonial haciendas that now serves not to channel water but to frame the ocean. The owners then decided on a row of royal palms, which have a statelier quality than the shorter coconut palms, to set off the street façade.

"The local craftspeople took great pride in building this hacienda," says Wright. "Masons, tile setters and carpenters were wonderful, but we came up short on ironwork. So we limited that to simple grilles and used wood spindles on the window openings. The entire house is on one level, so there was no need for stair rails or balustrades." In search of the best artifacts and artisans, he traveled through central Mexico with Munguía and Alice Willfong, who is his partner in Quatrain, his showroom for antiques and reproductions in Los Angeles. They bought old doors and window frames, since

HOUSES OF PUEBLA
ANDALUSIA

LEFT: In the master bedroom, Wright incorporated "elaborate Spanish and Italian pieces." The brick ceilings throughout are original to the 1970s structure. The marble-topped pedestal table and the 17th-century table, right, are from Quatrain. Scalamandré bedcovering.

"We added thick arches, new vaults and indirect lighting in wall niches," says the architect. "When the light outside is so dazzling, it's important to handle it carefully inside; shadows are refreshing on a hot day." BELOW: The sconces in the master bath were designed by Wright.



Wright believes that a feeling of antiquity is best conveyed by the elements one handles every day. His designs for lighting were realized in Valenciana, a town near Guanajato, and he found a cabinetmaker in Celaya to execute an armoire-bookcase inspired by one the designer had seen in Argentina. However, it didn't turn out as he expected. "I sent them detailed drawings they couldn't misinterpret," he recalls. "They must have thought my specifications were too classical in spirit, because they put them aside and did the job their way. In the end it looked more appropriate, but because we wanted very specific colors and couldn't find anyone in Mexico who could add the patina, we had to send our own crew down to finish it."

Attention to detail is what makes this stripling of a house feel so authentic. Architecture, landscaping and interiors are fused, offering the owners the pleasure of inhabiting present and past in a compound that is relaxed yet rigorously structured. The approach is a paradigm of Mexican tradition. A brick niche and bell tower mark the street entrance, from where visitors pass into an outer patio and then, through another set of doors, into the luxuriant garden. A new fountain and an old shade tree mark a point from which one turns right to enter the house or left, along

Above: "The arched stone wall was added to define the open courtyard from the beach," says the designer. Landscape architect Guillermo Ashida surrounded the quatrefoil-shaped swimming pool with a low hedge to give it the look of a large fountain.

Opposite: "It's indicative of Mexico without screaming cliché," Wright says of the *equipal* furniture he used for the courtyard. "This area is used for both sun and shade, with tables set early in the morning for breakfast and then nearer the beach for cocktails at sunset."

a reflecting pool, to the newly constructed guesthouses. This axiality brings the excitement of discovery, as one moves from enclosure to openness, from the blazing colors of the garden to the cooling shadows of the house, and thence to the beachfront courtyard, with its broad portals and quatrefoil swimming pool. Vistas of the ocean extend the east-west axis to infinity.

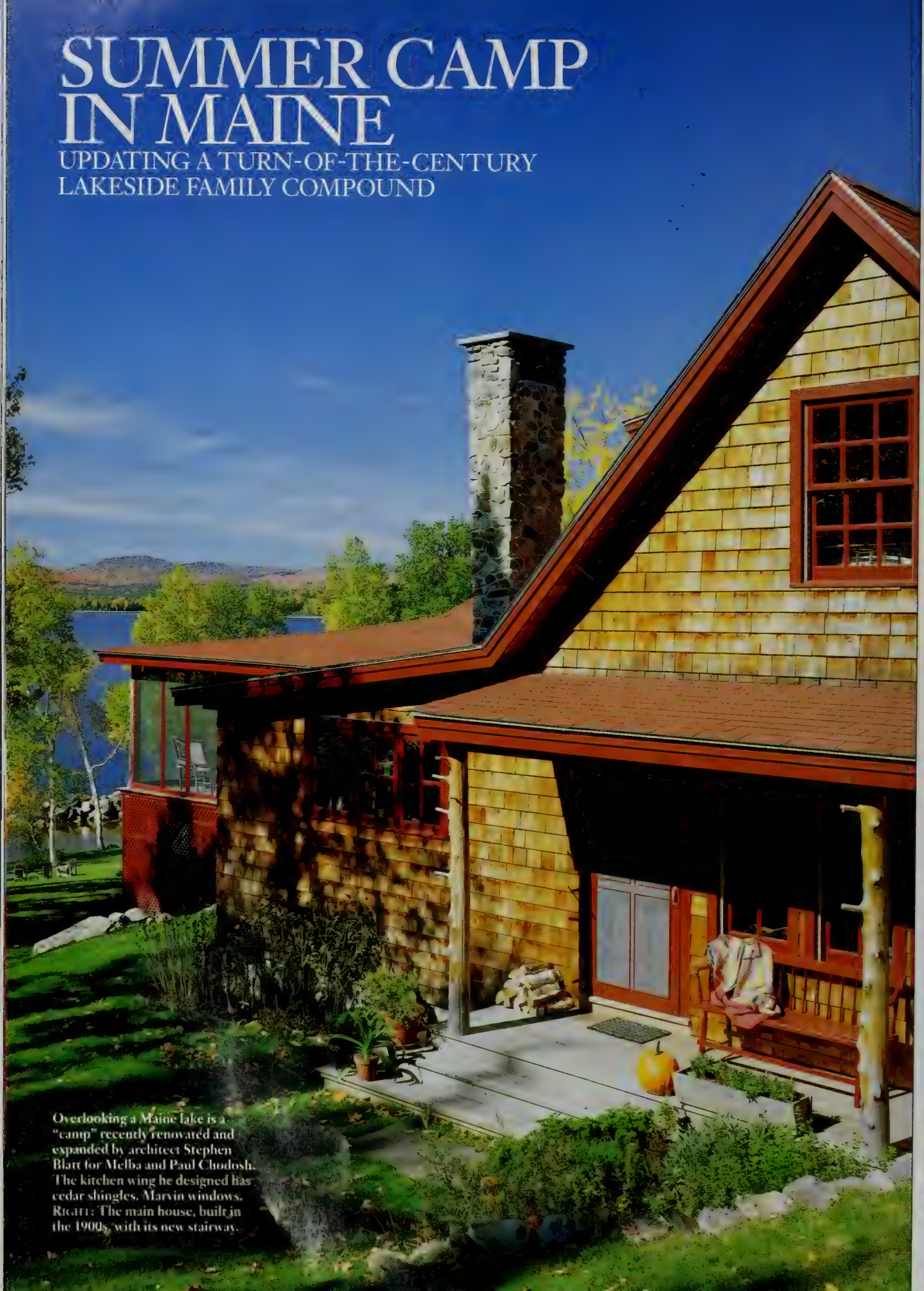
For Wright, the challenge was to create a work of art within the architectural frame. He has drawn on both his thirty-five years of experience and his ongoing involvement with the Willfongs to do so. Antiques, reproductions and vernacular elements like the ubiquitous *equipal* furniture were combined to form compositions that are elegant yet informal. A dining table divides the principal room into two complementary sitting areas. On one side, comfortable chairs are gathered around a stone fireplace for the occasional chilly evenings; on the other, they look out to a tiny fountain court. An unsuccessful quest for a suitable chimneypiece reminded him of a source in Arizona that Michael Taylor had told him about two decades before. "It was a long shot, but I called the dealer, who said there might be something out in the field and that he would send a photograph when he had a free moment," the designer recalls. "A week later the image arrived, and it was just what we'd been looking for."

Surprises like that constantly enlivened the two-year process of restoration and interior design. Wright had coveted a richly carved seventeenth-century Italian bed that he had first seen in England twenty-five years before. The owner refused to sell, as it brought him a steady rental income from movie set decorators. A mutual friend added his plea, but the dealer stood firm. Told of the impasse, Alice Willfong briskly advised: "Make them a reproduction. They can rent

continued on page 308

SUMMER CAMP IN MAINE

UPDATING A TURN-OF-THE-CENTURY LAKESIDE FAMILY COMPOUND



Overlooking a Maine lake is a "camp" recently renovated and expanded by architect Stephen Blatt for Melba and Paul Chodosh. The kitchen wing he designed has cedar shingles. Marvin windows. RIGHT: The main house, built in the 1900s, with its new stairway.

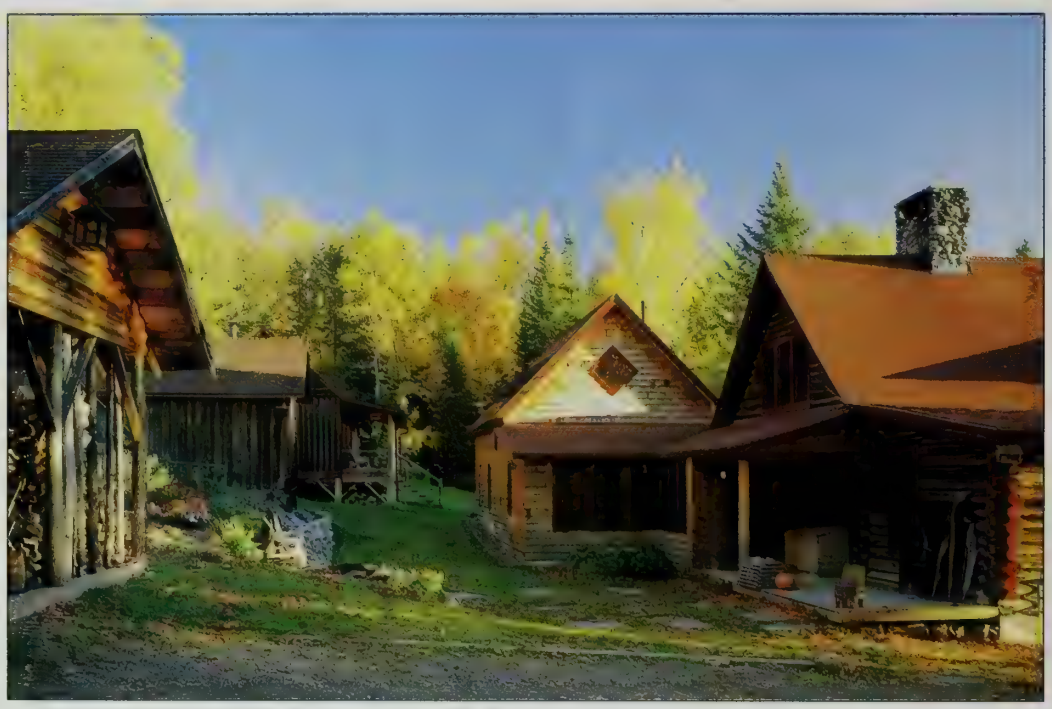
Architecture by Stephen Blatt, AIA/Text by Mildred F. Schmertz
Photography by Brian Vanden Brink

Mention of the turn-of-the-century summer places of Maine usually brings to mind the immense "cottages" built along the Atlantic coast, from Ogunquit to Bar Harbor. But not all the prosperous families that came from New York, Boston and Philadelphia in those days settled on the coast. Others went inland each summer, by rail and steamboat, to the lakes and mountains in the wilderness of western Maine. There they built what they chose to call camps. Although few of the cottages along the seacoast were small enough to be honestly called such, the rustic dwellings in the wilderness were indeed camps, many of them having their beginnings in mid-nineteenth-century hunting and fishing activities or in logging operations.

Today some old camps are still extant, reachable by car, and carefully preserved by their present owners. Among these is a compound owned by Paul and Melba Chodosh. The couple were originally drawn to the district by its beauty and tranquillity; they also love good fishing, and Paul Chodosh, a physician, knew this forest- and lake-filled district in the high mountains of the Appalachian chain to be virtually allergen-free. Near the intersection of the borders of New Hampshire and Quebec, it has long attracted fishermen and hunters and eventually their families. After spending several weekends at a public fishing camp, the Chodoshes decided to look for a camp of their own.

In 1964 they found what they wanted—an early-twentieth-century summer compound on a ten-acre site overlooking one of the region's largest lakes. The almost six-hundred-foot-long shoreline of the Chodosh property faces west, toward the mountains bordering the opposite shore. Because the region is protected from environmentally inappropriate development, Melba Chodosh can rejoice that "there never will be houses in the forested hills across the lake, and no Jet Skis."

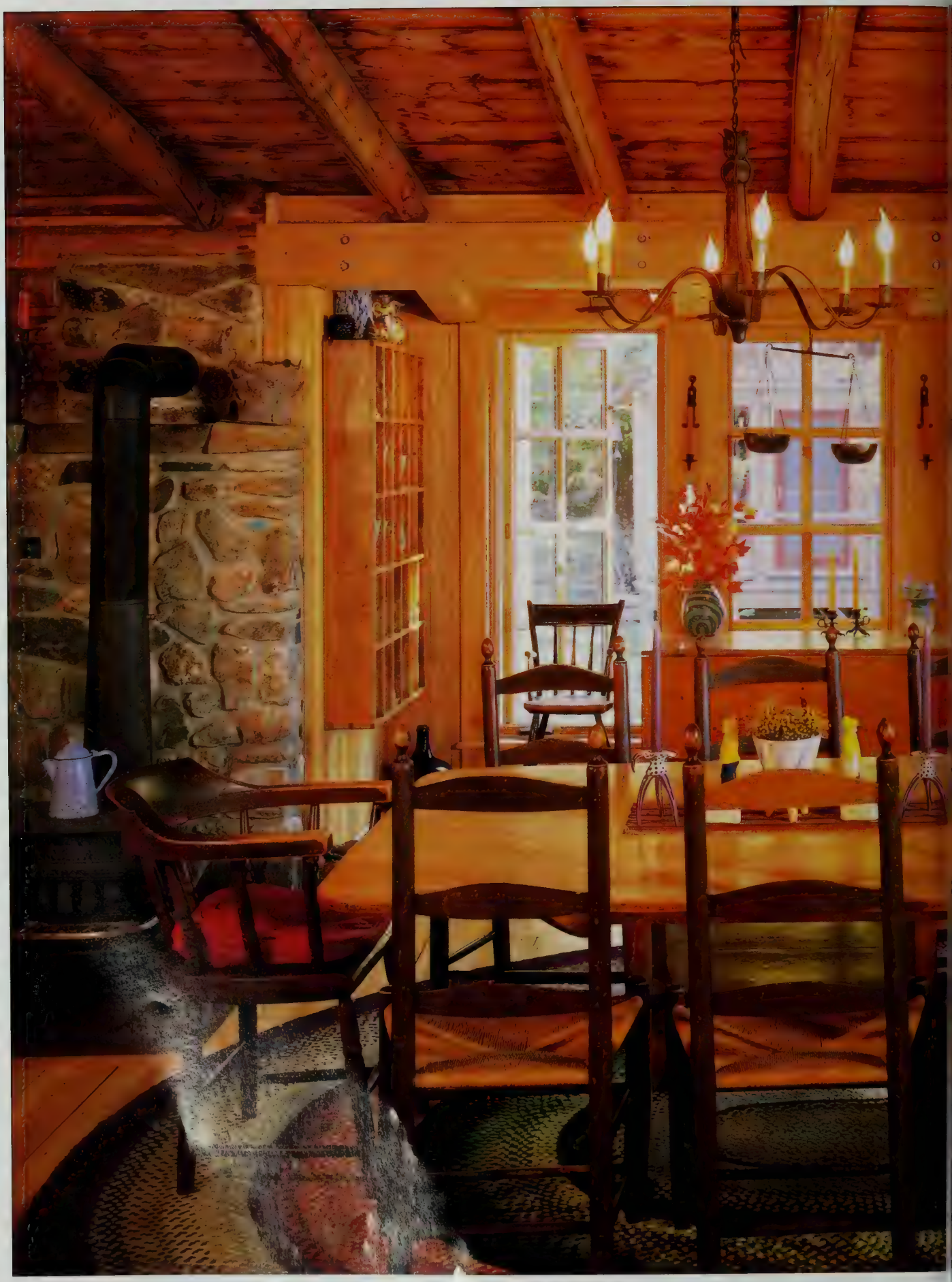
The compound had been built for a family with interests in hunting and fishing. At the time of the Chodosh purchase, it consisted of a nearly 2,000-square-foot main cottage and eight additional, variously sized small buildings, including a bunkhouse, a guest cottage, a woodshed



ABOVE: The entrance courtyard. Blatt turned the original, steep driveway into a rock-walled vegetable garden. "The drive now swings wide around the property, approaching the group of buildings more graciously," he points out.

RIGHT: "This is the heart of the house, with its rugged, rustic warmth," says Blatt of the main building's living room. The cedar railings above the fireplace are echoed by new railings throughout the compound. The upholstered furniture is vintage McGuire.

FINLAND
ANDY GOLDSWORTHY

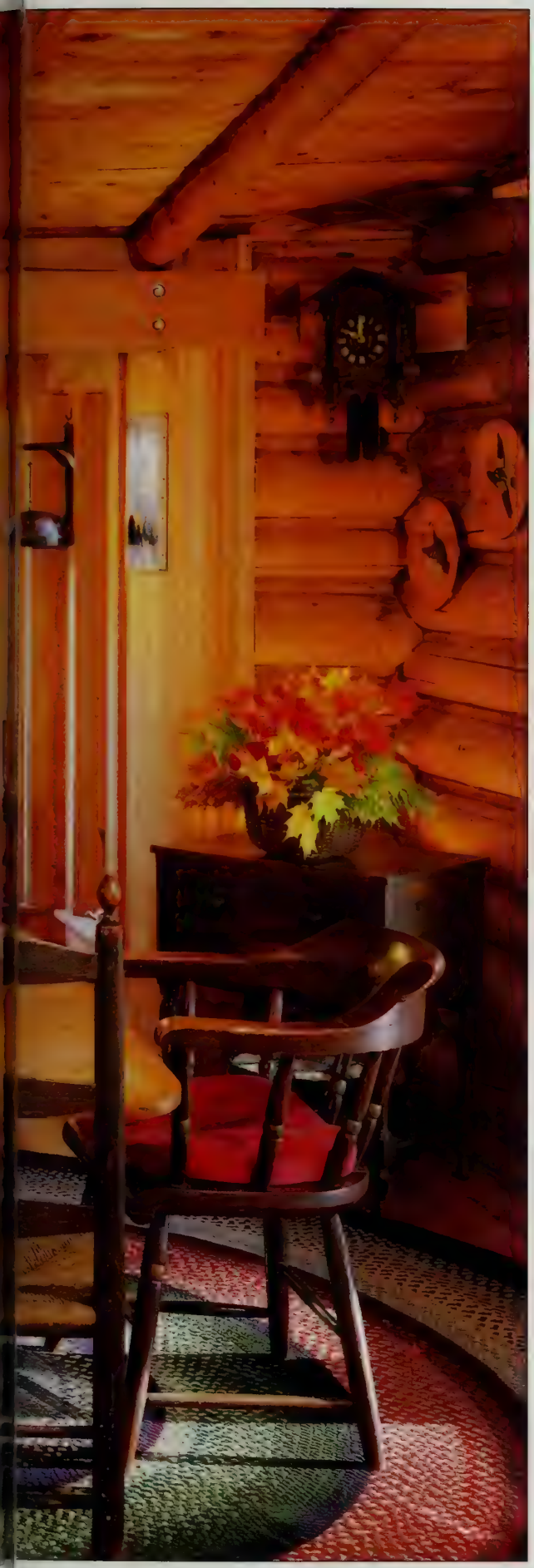


and a toolshed, as well as a boathouse and a dock. The buildings—constructed with exposed, hand-peeled and hand-hewn spruce log walls and log rafter and board ceilings—were roofed by red asphalt-tile shingles; some were accented by native fieldstone chimneys. Together they formed a handsome, consistent, rustic ensemble.

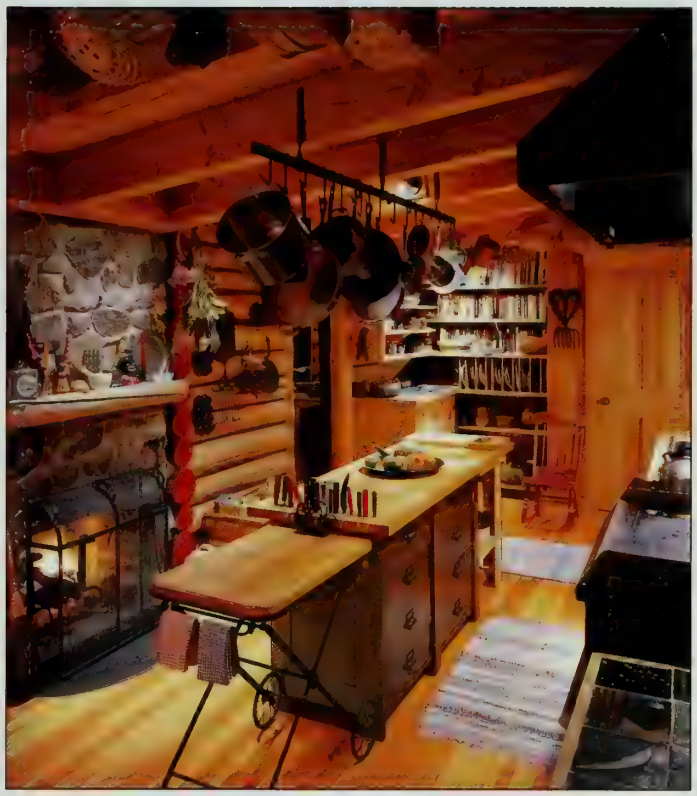
For nearly thirty summers the Chodoshes maintained the old camp structures much as they were when they bought them. Melba Chodosh, a ceramist, weaver, quilter and gardener who also collects antiques, gamely cooked in a small converted breezeway that had once been the pantry of the summer kitchen. By the mid-nineties, however, she had had enough. A gourmet cook, she wanted a new, properly equipped kitchen. It was to be pleasant and efficient to work in, have views to the lake and provide a small, convenient dining corner for the couple in rare intervals between visits from family members—five grown children and their spouses, and thirteen grandchildren—and other guests. And it had to be big. "I'm the chief cook," she explains, "but the family tends to work together in the kitchen. The grandchildren help roll out and bake the dough to make bread. We all need plenty of room to move about and a lot of work surfaces."

Although the Chodoshes' initial goal was modest—to build a better kitchen—they

continued on page 311



LEFT: The dining room was enlarged with a window bay. "The newness of the bay is not in any way camouflaged," says Blatt. "The new structural elements—Douglas fir beams—are emphasized." Among the early furnishings are a cuckoo clock and a brass scale.



ABOVE: "We wanted the kitchen to be cozy in scale, warm in hue and functional," says Blatt. "There are frequently grandchildren underfoot." The woven rugs and ceramic countertop and backsplash tiles were made by Melba Chodosh.

The porch of the main house. "Originally only half the porch was screened, rendering the remainder uninhabitable during black-fly season," notes Blatt. "This is now a grand outdoor room." Bamboo shades were hung to filter out the sun as it sets over the lake.

IRIS CANTOR IN BEL-AIR

FRENCH ART AND DECORATION IN HER CALIFORNIA CHATEAU

"A Louis XVI-inspired ambience seemed most appropriate for the collection of Rodin sculpture," says Bebe Winkler, who designed La Belle Vie, Iris Cantor's château in Bel-Air, California. Rodin's *Pierre de Wiessant* stands in front of a window in the grand salon. Carpet from Beauvais.

Architecture by Michael C. F. Chan, AIA/Interior Design by Bebe Winkler
Text by Hunter Drohojowska-Philp/Photography by Mary E. Nichols

JIM MCHUGH

This is a great love story," says Iris Cantor, referring to her limestone château, La Belle Vie, and to the man who made it possible, her late husband, B. Gerald Cantor. When she brought him to see a partially framed structure on one of the most beautiful blocks in Bel-Air, California, he took one look and said, "I guess it's your house."

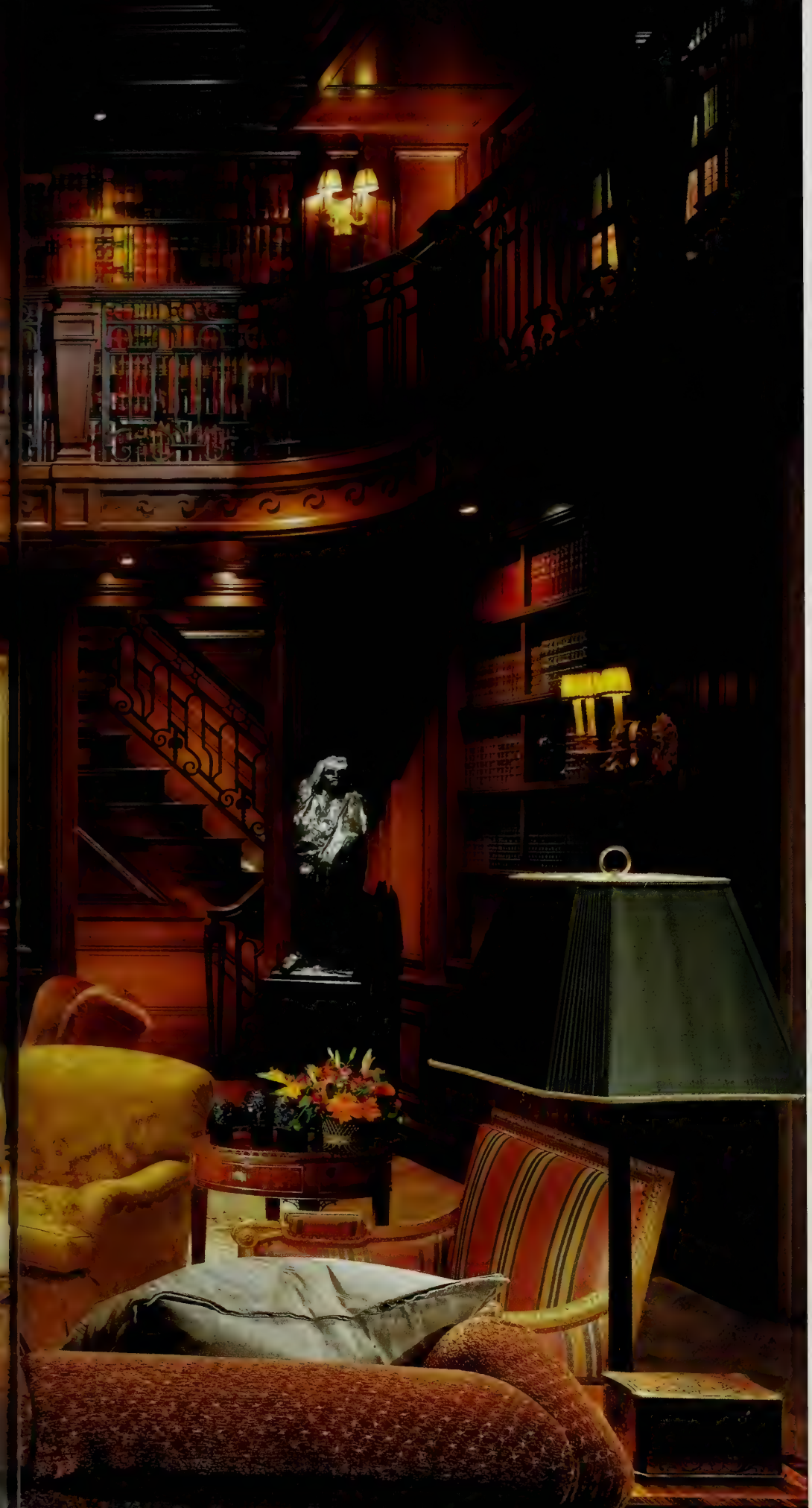
Bernie Cantor, whose securities fortune financed the world's largest and most esteemed private collection of Auguste Rodin sculpture, was a man of many passions. Although he died in 1996, six months before the house was completed, he encouraged his wife and her dream. "This is my gift to you. I want you to live there and enjoy it," he told her.

The Neoclassical-style man-

"This house was my late husband's gift to me," says Iris Cantor (top). ABOVE: A garden court leads to the Neoclassical-style limestone residence, built by architect Michael C. F. Chan. At left is Rodin's *Fallen Caryatid Carrying an Urn;* right, his *Fallen Caryatid Carrying Her Stone.*

RIGHT: *Une Brasserie au Quartier Latin* by Charles Leroy-Saint-Auber overlooks the garden room. At left is Rodin's *Walking Man; Head of Call to Arms* is on a table. The Louis XV–style fauteuils are from Quatrain. Old World Weavers fabric on Italian armchair from Christie's.

"We installed the millwork and the crown moldings in the dining room to add architectural interest," says Winkler. Clarence House striped damask on the Louis XVI–style gilt chairs from John Boone. Brunschwig & Fils gold fabric on upholstered side chairs.



sion provides the ideal background for the sensual, dynamic, human drama of Rodin's sculpture. The point is made upon stepping into the round entrance hall illuminated by the oval windows piercing the dome overhead. Sunlight showers on Rodin's plaster carving for the first sculpture Bernie Cantor purchased, as a young man in 1946 —*The Hand of God*. The plaster was given to him by Paris's Musée Rodin in acknowledgment of his generosity.

In fact, the Musée Rodin, which is located in the eighteenth-century *hôtel particulier* where the artist lived, comes to mind when touring La Belle Vie. Architect Michael C. F. Chan and interior designer Bebe Winkler had worked with the Cantors on several other residences, and Chan was asked to study Hôtel Biron, as the building housing the Musée is known, along with other examples from the time of Louis XV as well as Louis XVI. Initially he protested, "I'm a Bauhaus-influenced architect. I do modern buildings." Iris Cantor insisted that she wanted order, restraint and perfectly proportioned rooms, which didn't sound so far removed from his usual mandate; she knew he could do it.

The Cantors' philanthropic activities in the arts and medicine include the donation of Rodin sculptures to the Los Angeles County Museum of Art, the Brooklyn Museum of Art and New York's Metropolitan Museum of Art, where an exhibition examin-

continued on page 310

Balzac Drapé **by Rodin commands a library corner; over the mantel is** ***Le Docteur Martinez dans l'Atelier du Peintre*** **by Armand Guillaumin. Globe from Foster-Gwin. Marvin Alexander sconces. Lorin Marsh demilune table by fireside armchairs covered in Jack Lenor Larsen mohair. Sofa chenille, Jim Thompson. Ottoman suede from Edelman.**

"The master bedroom is dramatic, yet it's so romantic and peaceful," notes Winkler. Baccarat crystal chandelier. Savonnerie carpet from Y & B Bolour. Christopher Hyland silk on fauteuils from Julia Gray. Randolph & Hein drapery sheers. Silk damask wallcovering from Scalamandré.

It's either the **wettest** spot on earth or the **driest**.

Depending which side of our window you're on.

*For limited warranty details, see catalog. Pozzi Wood Windows is a registered trademark of JELD-WEN, Inc. ©1998 JELD-WEN, Inc.

Dan Stokes,
Product Testing Manager

It doesn't rain all the time in Bend, Oregon. Only when Dan Stokes wants it to. Because Dan tests the seals of our wood windows. With 8 inches of rain per hour. Hurricane force, 155 m.p.h. winds, and countless other Dan-made extremes. With a 10-year warranty,* Pozzi® wood windows are an attractive choice you can live with. After all, they've already had to live with Dan.

POZZI
WOOD WINDOWS®
Part of the JELD-WEN® family

HANDCRAFTED IN BEND, OREGON.™

Free catalog:
1-800-257-9663 ext. P6.
www.pozzi.com

continued from page 223

room even though the kitchen has a breakfast area.

Again, Buatta had to contend with a room that had scant light. Its only window overlooks a brick wall, so instead of finding tricks to brighten it, he played up its darkness. "Never try to make dark rooms light," he advises. "It doesn't work. You're better off keeping the room dark. Besides, dark rooms are nice."

Buatta's solution for blocking out the dismal view was to put in faux-mahogany plantation shutters. The room has a men's club ambience, which he accomplished by glazing the walls garnet red.

For decades he has had a love affair with glazed walls, classically arranged furniture and chintz.

Silver tea paper cut into squares on the ceiling reflects light.

The bulk of the structural work was done in the bedroom wing. The apartment is in a prewar building and hadn't been remodeled until the couple bought it. There were several small bedrooms, but none was big enough to convert into a master bedroom with a dressing room and a sitting room attached. Buatta turned two tiny maids' rooms into a dressing room and cut out a small portion of the master bedroom to form a sitting room. One bedroom was left untouched, and by sacrificing the original, separate library, he created a third bedroom. "We tried to make the master bedroom very serene, as if you're in the clouds," he says. Jackson painted the bed frame; the canopy was then lined in a delicate floral chintz. For contrast, Buatta selected a blue ribbon chintz for the slipper chair.

Since they moved in ten years ago, life has changed for the couple. Their children are grown; their son's dark green bedroom is now a guest bedroom. The husband recently decided it was time to convert a daughter's bedroom into a sitting/dressing room for himself. And so Mario Buatta is back. But then again, he never really left. □

continued from page 230

full ten feet; yet there are vertical counterpoints too: gables and four chimneys that seem to spear the house and anchor it to the land. The building materials—stucco, shake roof, wood trim—are fairly common on the island; pale colors were chosen for coolness and the way they reflect the bright sunlight.

Just inside, a large, double-height entrance hall hints at the building's overall volume and scale. A staircase, which is grand in its sweep but simple in its form, dominates the space. The house's orientation changes immediately in the open hallway, where the ceiling drops and horizontality asserts itself again. This axis runs through the house, terminating in French doors at both ends; all the primary public rooms open onto this axis, which in turn intersects with a second axis that leads from the front door to the water.

The light was focal in the conception of the house, but as Shope points out, there is such a thing as too much of it in Lyford Cay: "Light has to feed your soul, but you also must be protected from it when it's too intense. So we added a big porch to the southern end of the house, which shades you when the sun is high and admits light when the sun is low."

Throughout the interior, materials are simple and consistent: plaster walls, stained-oak floors, strong but unembellished moldings. "Historically, in the Bahamas, as on most islands, houses were not ornate," observes Wharton. "There wasn't an abundance of materials. This kind of elegant restraint, produced originally by circumstance, became a deliberate aesthetic as we proceeded with our design."

"Elegant restraint" is a phrase that can also be applied to Barry's décor. "The clients wanted clarity, simplicity, freshness, but also a sense of timelessness that was not too modern," Barry says. "I'm of the mind that the stuff of life is a kind of patterning and must always be taken into consideration when planning a room: children, dogs, paintings, a set table, a bed with pillows, books—all this adds a layer of busyness that you have to make room for in an interior."

Barry was rigorous in her choice of colors and materials. Both had to be natural and connected to the landscape, with its wide palette of sand tones and blues and greens drawn from the sea. In the entrance hall, for example, she applied raffia to the walls in order to warm up the ample space and to introduce the sandy color that she would use throughout the house. In the living room, Barry extended the use of the raffia wallcovering, and on the floor, she laid down a sisal rug. A few antique pieces, mostly English, helped set the foundation: "We did the project with the idea that the clients would grow and collect over time," Barry says, "but these rooms will never be crowded. The exterior views are as good as paintings and change with the light all day long."

In the dining room, the one public room that does not face the water, Barry took a richer, more saturated, nighttime approach. She painted the woodwork a deep blue green, used a hand-painted chinoiserie wallcovering and designed the walnut table and upholstered chairs herself.

"Elegant restraint, produced originally by circumstance, became a deliberate aesthetic," says Wharton.

The master bedroom, by contrast, is "almost puritanical" in its strict adherence to white and cream. "I believe bedrooms are the most important rooms in a house," Barry says. "It's where we begin and end our day. It's important to erase the outside world, the distractions, the clutter. You should only be left with the essential."

For Bernard Wharton, this quality of the essential is a good way to measure the success or failure of an individual house. "You want to feel that every element has been chosen with the expectation that it should—it must—count," he says. "This is the best way for a house to acquire a sense of permanence." □

Once you're up here,

you'll wish you had bought

our 2-year light bulb.

Available at The Home Depot®, Sears, Walgreens and other local retailers.

Philips. Light bulbs that last.

When you consider all of the steps involved in changing a light bulb, you'll appreciate Philips. We make a line of bulbs that last a long time, including the Halogená™ light bulb guaranteed to last 2 years.* So next time you need light bulbs step up to Philips and kiss that ladder good-bye.

To find out more call 1-800-555-0050. www.lighting.philips.com/usm

*Guarantee based on four hours average usage per day/seven days per week, see package for details

© 1999 Philips Electronics North America Corp.

PHILIPS

Let's make things better.

CANDICE BERGEN

continued from page 241

enormous fireplace. She separated the sofas with an English armchair and an inlaid Anglo-Indian table. On the ceiling beams Kintisch, working on a scaffold, stenciled a Mediterranean design. Over the mantelpiece, lit by candelabra and a Fortuny lamp, Marder hung a Dedrick Brandes Stuber painting. Sprays of white *Phalaenopsis* from Bergen's mother, Frances, droop toward the hand-forged fire screen.

Down several more steps, the master bedroom and its sitting room have their own terrace. On their walls Kintisch stenciled pale, abstract florals. A Regency cabinet and a leather bench at the end of the bed hold picture books on subjects from architecture to Zanzibar. "I like to have books around that you can actually open and read, as opposed to books piled up as a sculptural statement," Bergen says.

In the master bath, a sort of sitting room with silk- and cotton-upholstered chairs, Marder decorated the tub with a large cement garden duck. "When I saw the duck, I knew Linda understood me," Bergen says. "I don't like houses that take themselves too seriously." Wherever Bergen lives, there are dogs on the furniture and a rubber chicken hanging from a chandelier—in this house it's in the breakfast room. "I can only be on my best behavior for so long," she says. "Then I need my rubber chicken. I need to laugh."

> "Don't even talk to me about track lighting," Bergen says. "I love lamps for the warmth they give a room."

In this house she first saw so long ago, Bergen has found a new home for the woman she is right now. "As you get older, home becomes more important," she says. "You want to spend more time with friends. You're conscious of looking for a certain calm. Your priorities clarify themselves, and you're able to appreciate what you have." □

STONE BEAUTY

continued from page 248

were joined vertically to create the library, which is paneled in mahogany and burnished by firelight in winter. At night it is lit by the glow of an Art Nouveau chandelier and cast-bronze lamps designed by Turnbough.

While some of the furnishings for the house came from New York—including a core of favorite possessions from the couple's Park Avenue apartment—they and the designers shopped for antiques together in London. "The Regency dining table," Bray points out, "is mysteriously large—seven feet in diameter." The Irish sideboard in the columned serving alcove is from the late eighteenth century; in the living room, where a magnificent Chippendale console with clustered column legs displays family treasures, are two extremely rare circa 1800 George III wheel-back hall chairs. Two more are in the entrance hall.

> "Much of the real grandeur is in details that don't immediately register," says Robert Bray.

"We're not modernists, though we do love Bob and Michael's streamlined version of tradition," says the wife. "They're purists, and so are we. We could never live in a decorator's show house. Yet it's difficult to articulate just how you *do* want to live, and our rapport is such that they're able to translate for us."

"Purism," adds Bray, "is trickier than it looks. It takes a lot of virtuosity to perpetrate the illusion that nothing has been touched."

This is one of the firm's last site visits: Their work in Greenwich is nearly done. Except, perhaps, for the romantic carriage house behind the pond—crescent-shaped, a little derelict, with a dovecote in the rafters and moss growing between the stones. "We'll probably leave it very spare," says Bray. "It would make a charming guest pavilion. Come to think of it, if I don't win the lottery, it would do me very nicely as a one-room Cistercian abbey." □

HAUTE HIDEAWAY

continued from page 255

eighteenth-century *canapé d'alcove* is from my family, but I bought the chintz covering it from Harrod's twenty years ago—over the telephone. I'd call one day and say, 'Send me twenty meters.' Then I'd call the next day and ask for ten more." Shades for the Chinese porcelain lamps throughout the room are covered in the same chintz; the screens, made from nineteenth-century scenic Zuber wallpaper, camouflage the rough stone walls, which Lavoix is planning to line with wood paneling as one of his next projects.

The study doubles as a guest bedroom and is the same colorful mix of flea market items (such as the passementerie-covered trunk in front of the fireplace) and family mementos, like the portrait of Lavoix's great-grandmother over the daybed. He used an Indian cotton on the walls and the bed and for the draperies.

Tucked up under the eaves is Lavoix's bedroom, dominated by an eighteenth-century painted Hungarian armoire with decorative moldings picked out in a dark wood. "One of my luckier flea market finds," Lavoix recalls. "It was well over my budget, but it was the last day at a small regional fair, and as the dealer didn't want to return with it, he gave in and let me have it at my price." Pricier, he adds, are two bedside tables that came from an auction of the furnishings of the Hotel George V in Paris. "How could I resist when the auctioneer said they came from the room Clark Gable had slept in!"

As a teenager, Patrick Lavoix saw a movie about the life of a famous eighteenth-century French bandit named Cartouche. "I didn't feel like I had much in common with him," he says, "but I was completely charmed by the atmosphere of his hiding place. It was a rock cavern filled with gilt mirrors and furniture, ormolu-mounted Chinese porcelain, tapestries and so on. The mix of beautiful pieces in the rough environment seemed to me the height of luxury."

When he remembers the salon as it looked the day he bought his cottage—a bare barn with dirt floors and old stone walls—Lavoix's youthful enthusiasm instantly returns. "I decided to decorate it like the cavern that had made me dream so much." □

GAGGENAU

Appliances for the Kitchen of a New Era.
By Gaggenau.

Built-in kitchen appliances from Gaggenau express a consistent attitude: the quest for the ideal balance of perfect form, highest technology, most attractive appearance and basic practicality. Anyone who professes to have good taste knows the Gaggenau line. In each of these appliances lies the experience, the ability and the know-how of our specialist. Every one of these units stands out in terms of its unique advantages and the quality of materials and workmanship. Above all, Gaggenau appliances have been awarded many design prizes for their simple beauty and functional design.

The first built-in kitchen appliances to be launched in Europe bore the distinguished Gaggenau name. Today this built-in appliance collection symbolizes the progress attained in kitchen technology. For many demanding and discerning people in Europe, North and South America, the Near and Far East, the name Gaggenau is synonymous with the greatest achievements in kitchen design.

An attractive example is the Gaggenau EB 184: The new Gaggenau series of stainless steel behind glass built-in ovens. Beautiful styling. Clean lines. Reduction to the essential. The beauty of a stainless steel appliance without the inevitable problem of fingerprints, due to the glass backed by stainless steel, surface of the oven. The 27 inch wide Gaggenau EB 184/185 with its panoramic front makes it elegant and easy to maintain.

Would you like to find out more about this exceptional oven and the other unique appliances in the Gaggenau collection? We will send you the new Gaggenau Magazine! Please call Gaggenau USA Corp. at 800-929-9808 or visit us at www.Gaggenau.com. **The Difference is Gaggenau.**

Joined chest of drawers, ca. 1680. Solid aged English Oak
Crafted in our East Anglia workshop, each piece signed and dated.

ELIJAH SLOCUM

FINE HANDMADE ENGLISH FURNITURE

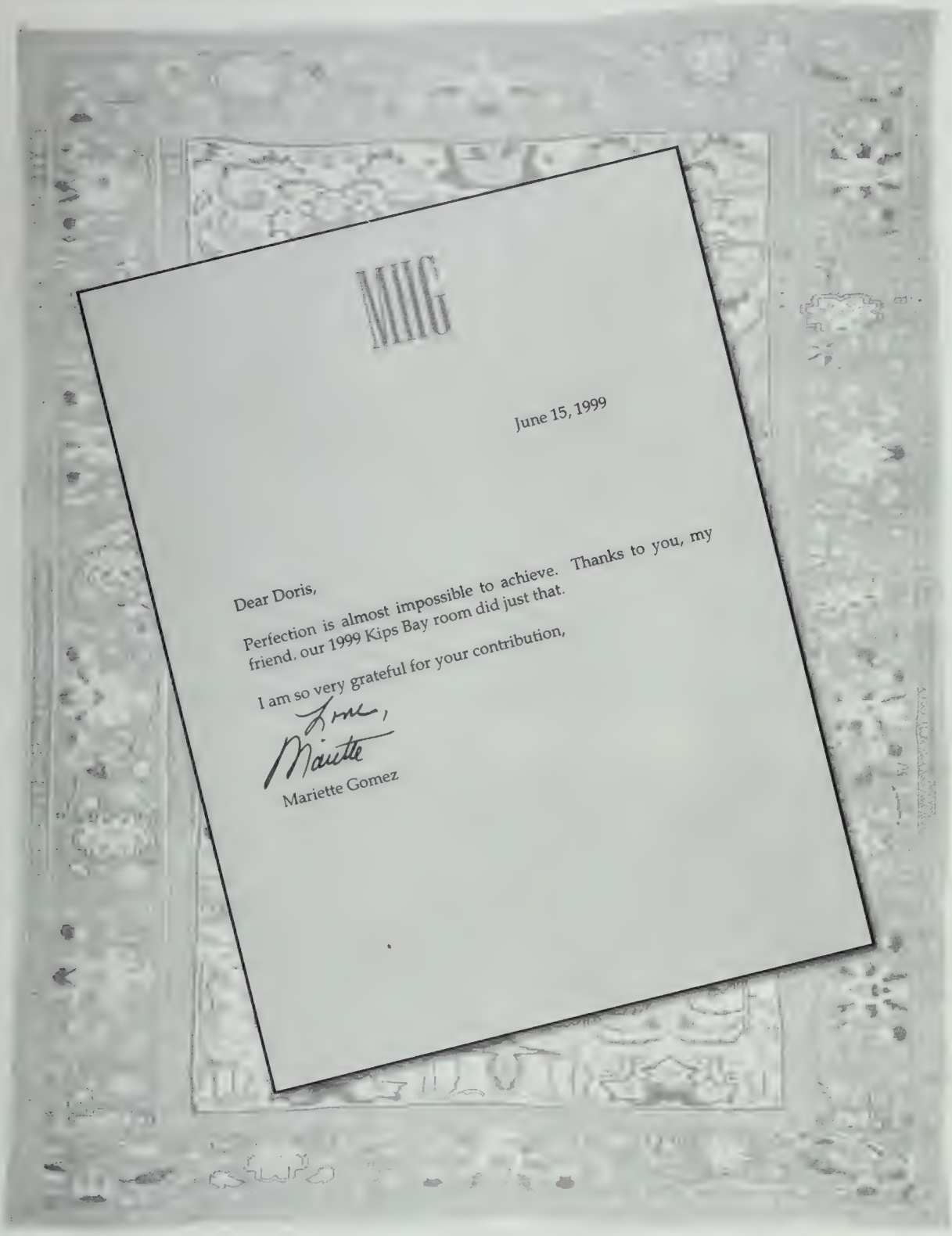
LOS ANGELES DENVER NEW YORK

8360 Melrose Avenue · Los Angeles · CA 90069 · Tel: 323.655.1263 · Fax: 323.655.0936

www.elijahslocum.com

© 1999 Elijah Slocum

"The soul of the apartment is in the carpet"



This gallery features an eclectic array of room size carpets and small collector pieces of outstanding merit in Oriental and European weaves.

Doris Leslie Blau LTD.

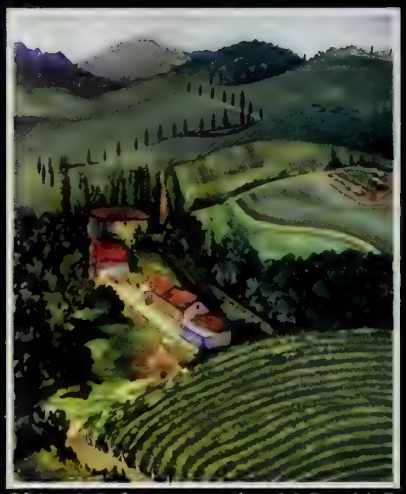
A Dealer Interested in this Art Form in America
An Appointment Is Suggested

ANTIQUE AND EXEMPLARY CARPETS AND TAPESTRIES
in New York:
724 Fifth Avenue Sixth Floor
New York, NY 10019
Telephone 212-586-5511
Fax 212-586-6632
http://www.dir-dd.com/doris-leslie-blau.html

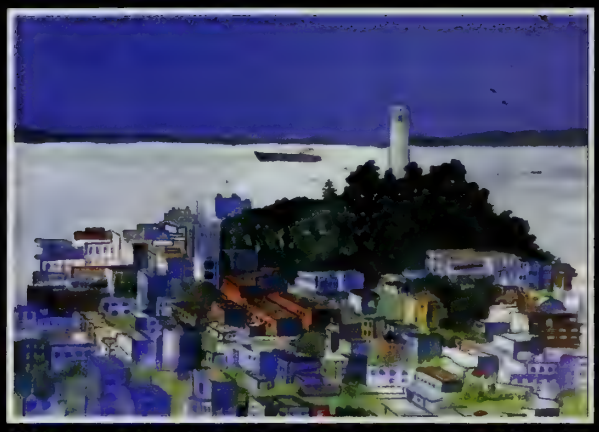
TONY BENNETT

Anthony Benedetto

Oils, Watercolors, Sketches



Chianti, Italy watercolor 14.5 x 11.5



Coit Tower, San Francisco watercolor 18 x 24

POWELL STREET GALLERY

535 Powell Street San Francisco, CA 94108

(415) 439-4444 (800) 995-0535 www.powellstreetgallery.com

Exhibition of

October 1 -

Artist's Recept

October 20t

ARCHITECTURAL MASTERPIECES

IN FURNITURE DESIGN AND PANELING

BY

A

L SZLO

INQUIRIES & CATALOG:

37 West 20th Street, Suite 601 New York, NY 1001

Tel: 212-866-0112, Fax:212-214-0954

E-mail: laszlos@pipeline.com, www.renaissancearchitorcl.com

DECK HOUSE

A Natural Fit

Walls of glass and exotic woods frame the natural beauty of your home site. The post and beam construction and soaring spaces of each custom-crafted Deck House reflect the elements of nature. Four decades of service, commitment, and quality have earned us over 10,000 proud homeowners.

To order your $10 Design Portfolio, call 800-727-3325, visit our web site, or send a check to Deck House, Inc., Dept. DARD, 930 Main Street, Acton, MA 01720.

www.deckhouse.com

Accept our old-fashioned invitation to visit our newfangled web site:

www.florianpapp.com

For three generations Florian Papp has carefully selected the finest antiques and works of art, and have proudly exhibited "the chosen few" in our Madison Avenue gallery.

Although we believe the Internet will never replace first-hand contact with an antique or work of art, our web site will provide you with immediacy and accessibility in your search. It's very easy to use—just like flipping the pages of a catalog. In fact, the Florian Papp web site is our current catalog with our complete collection including new acquisitions added as we discover them.

Florian Papp

ANTIQUES AND PAINTINGS

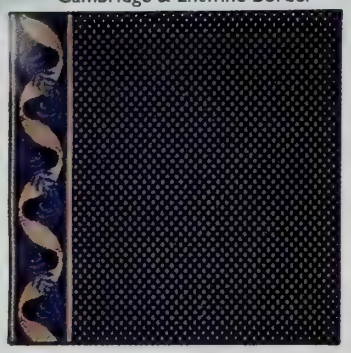
SINCE 1900, WE GUARANTEE QUALITY, AUTHENTICITY AND VALUE.

962 MADISON AVENUE • NEW YORK CITY 10021 • (212) 288-6770

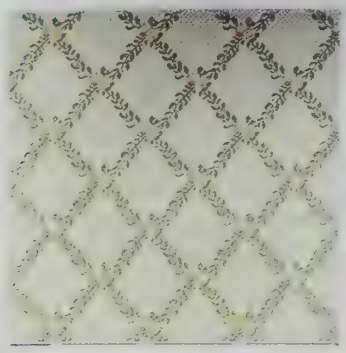
E-MAIL: papp@florianpapp.com

STANTON'S WILTON GALLERY

Cambridge & Entwine Border

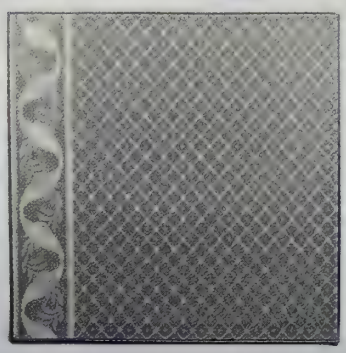


Bernice Trellis



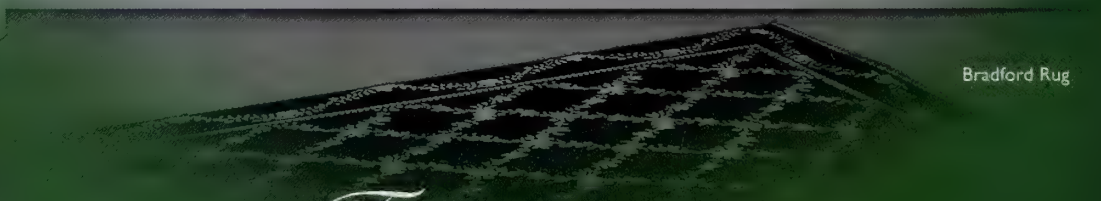
Windsor & Entwine Border

Bernice Bouquet



Wexford & Entwine Border

Sophia



Bradford Rug

The art of fine carpets.

A renowned collection of designs and colors for every interior. All carpets are 100% wool and are available in 13 foot widths with coordinating borders. Selected patterns available in finished area rugs.

STANTON CORPORATION CARPET

Dalton, Georgia 800-452-4474
In NY (516) 822-5878 Fax (516) 933-8890
Visit our website at: www.stantoncarpet.com

Available through these design resources:

CALIFORNIA: ***Laguna Niguel***, Tuttles Carpet One, (949) 831-1332 • ***Los Angeles***, Contempo Floor Coverings Inc., (800) 222-9194 • ***Newport Beach/Costa Mesa***, Hart's Rugs & Carpets, (714) 434-8440 • ***Pasadena***, Carousel Custom Floors, (626) 795-8085 • ***San Carlos***, California Carpet & Rugs, (650) 591-3355 • ***San Francisco***, California Carpet & Rugs, (415) 487-3636 • ***Santa Barbara***, Fancy Floors Color Center, (805) 962-0787 **COLORADO:** ***Aspen***, Bolentine Carpets International, (970) 925-4440 **FLORIDA:** ***Jacksonville***, Dixie Contract Carpet, Inc., (904) 296-0023 • ***North Palm Beach***, Crystal Tree Carpet & Flooring, (561) 622-6333 **ILLINOIS:** ***Chicago***, Village Carpet, (773) 935-8500 • ***Chicago Merchandise Mart***, Carpets by Design, (312) 321-0090 • ***Winnetka***, Village Carpet, (847) 446-3800, **MARYLAND:** ***Baltimore***, Floors Etc, (410) 484-4123 • ***Rockville***, Karpet King, (301) 770-4110 **MASSACHUSETTS:** ***Hanover***, Colony Rug Co., Inc., (800) 458-4445 • ***Salem***, Landry & Arcari Oriental Rugs & Carpeting, (800) 649-5909 • ***Wellesley***, Faber's Rug Co. Inc., (781) 235-5996 **NEW JERSEY:** ***Short Hills/ Morristown***, Rug & Kilim Carpet, (973) 425-2800 **NEW YORK:** ***Brooklyn***, D. Kalfoian & Son Inc., (718) 875-2222 • ***Long Island***, Country Carpet & Rug, (516) 822-5855 • ***Mt. Kisco***, D'Agostino Carpet & Area Rugs, (914) 666-5403 • ***New York***, Rosecore Carpet, (212) 421-7272 **NORTH CAROLINA:** ***Winston-Salem***, Jewell Interiors Inc., (336) 773-0411 **PENNSYLVANIA:** ***Wayne***, 7 West Carpet Company, (610) 989-9339 **UTAH:** ***Salt Lake City***, Designers Carpet Showroom, (801) 484-8836 **VIRGINIA:** ***Alexandria***, Carpet One of Alexandria, (703) 370-0000

S U T H E R L A N D™

TEAK COLLECTION

P E R E N N I A L S™

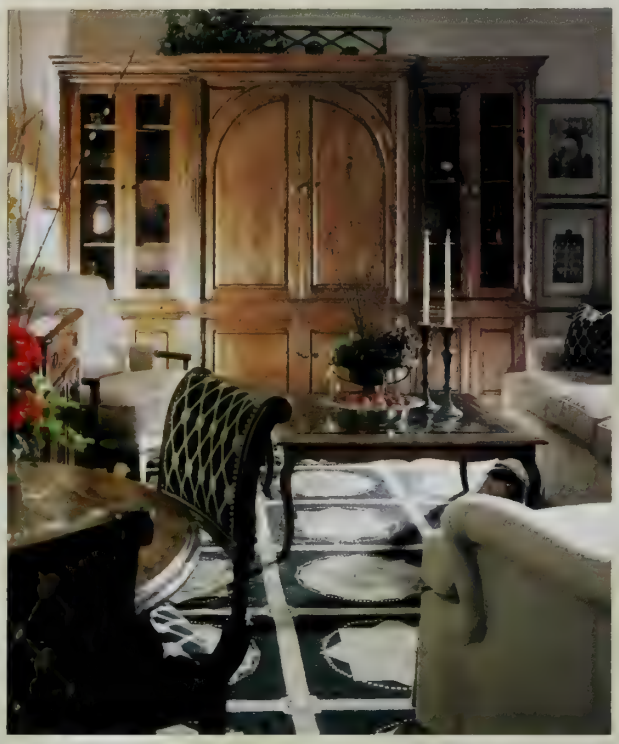
OUTDOOR FABRICS

For information on Sutherland™ Teak Collection and Perennials™ Outdoor Fabrics, call 800. 717-TEAK.

Reeded Sofa & Lotus Lounge Chair designed by John Hutton. Tray Table & Laurel Carved Mirror designed by Bill Goldsmith.

Patents pending. Available through Architects and Interior Designers.

www.sutherlandteak.com www.perennialsfabrics.com



Classic English cabinetry conceals the latest in electronics inside this new architecturally influenced entertainment center. The arched upper doors pocket for viewing the television and the lower doors swing open to reveal adjustable shelves to accommodate stereo and electronic components. The aviary wire trimmed upper cabinets display books and collectibles for a library look. Completing the room are luxurious upholstered pieces, a handsome door chest also featuring arched doors, and a game table with comfortable regency style chairs.

Guy Chaddock & Company is dedicated to maintaining a tradition of excellence represented by distinctive styling, old world craftsmanship, and the unique hand distressed finish that is available in 35 standard and premium colors. Each item is constructed to order, creating timeless heirloom quality home furnishings to be treasured through the generations.

Guy Chaddock & Co.

Country French and English Antique Reproductions

Brochure to the Public • Catalog to the Trade

(661) 395-5960 • Fax: (661) 395-5970

2201 East Brundage Lane, Bakersfield, California 93307

Visit our website at www.guychaddock.com

OakLeaf

CONSERVATORIES OF YORK

OAK LEAF CONSERVATORIES LTD., YORK, ENGLAND

AMERICAN OFFICE

Tel: 1-800-360-6283

876 DAVIS DRIVE, ATLANTA, GEORGIA 30327 • Fax: 404-250-6283

Also available through Architects and Designers

Please send $10 for a copy of our full colour brochure

WIDE PLANK FLOORING

It's Only Natural!

Natural wood floors increase in warmth and character with every passing year. Why would you want anything else?

Call today for our brochure on the Authentic American Floor ™

www.wideplankflooring.com

Carlisle™

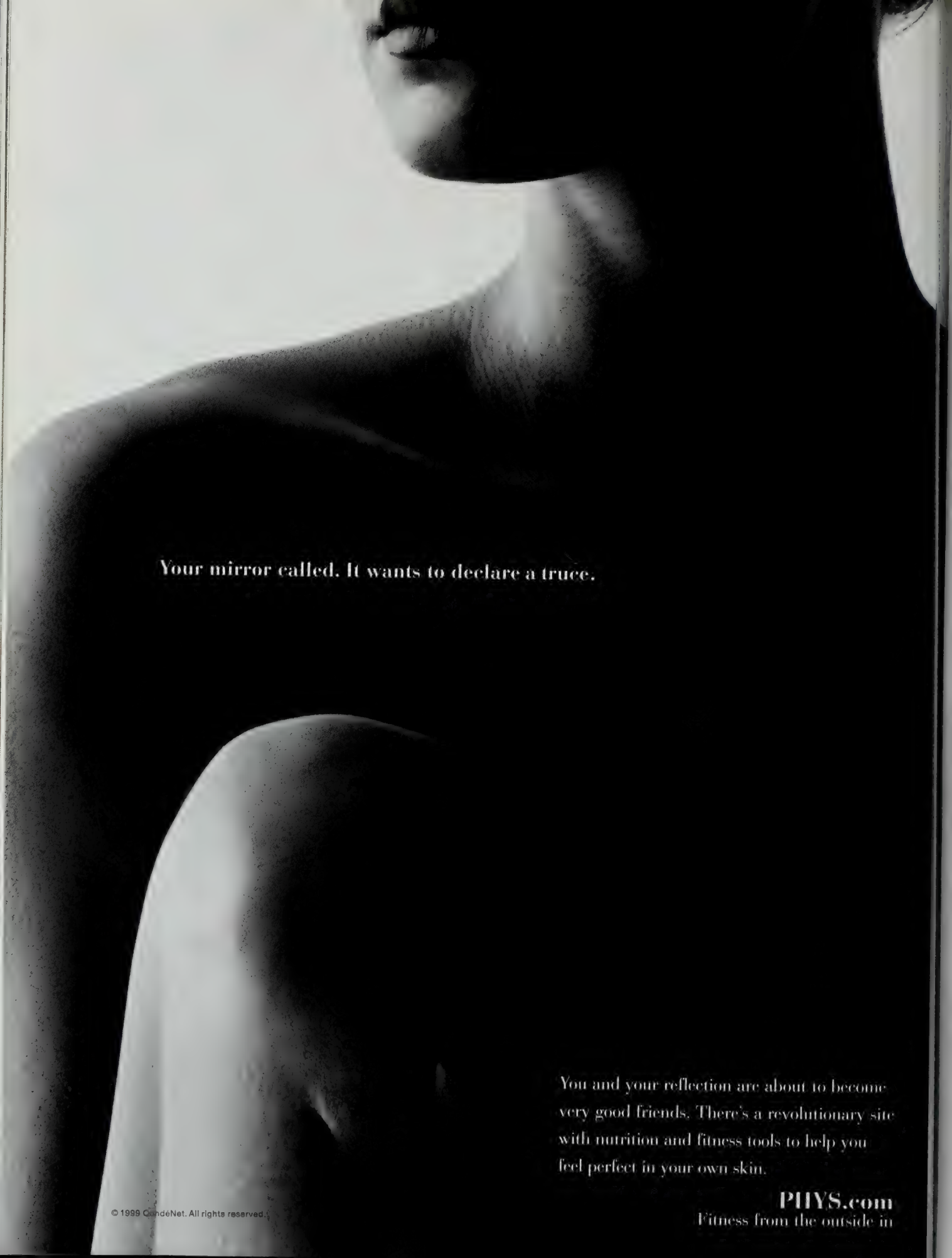
RESTORATION LUMBER

1-800-595-9663

STODDARD, NH • SINCE 1966

America's leading resource for the finest English Antiques.

37 East 12th Street, New York, NY 10003 ◆ 212.673.6644 ◆ Also at Bergdorf Goodman.


Your mirror called. It wants to declare a truce.
You and your reflection are about to become very good friends. There's a revolutionary site with nutrition and fitness tools to help you feel perfect in your own skin.
PHYS.com
Fitness from the outside in
© 1999 CondéNet. All rights reserved.

Six generations of a French farm family ate, drank, and learned about life over this kitchen table.

For the next six generations, it's your turn.

The kitchen has always been the central place families gathered to nourish both body and soul. Such an important room deserves to be furnished at Mill House. Here you'll find tables in stunning abundance — along with the server, sideboard or Welsh dresser you need to add the finishing touch. Now you're cooking!

Mill House Antiques

AND GARDENS OF WOODBURY

1964 THIRTY-FIVE YEARS OF CHOICE 1999

1068 Main Street North, Woodbury, CT 06798 Telephone (203) 263-3446

You'll find us about four miles north of the center of town on Route 6. We're closed Tuesday but open every other day of the week, including Saturday and Sunday.

Your most *powerful partner* when you are buying, building or remodeling a home is your lender.

Construction Financing Specialists

- Land- 80% of price
- New Construction- 100% of costs
- Remodels- 100% of costs
- No Income Qualifiers
- Loans to 10 Million

Call
(800)727-6050

Licensed as a R.E. Broker by the CA Dept. of R.E. License #01059680
License information telephone (916)227-0931

STRATFORD FINANCIAL SERVICES, INC.
MORTGAGE BANKERS

www.buildyourdreamhome.com

Programs subject to change and qualification

Designed by Shinichiro Abé

Landscape Architecture
Interior/Exterior
Estate Design
International

ZEN Associates, Inc.
124 Boston Post Road
Sudbury, MA 01776-02406
(978) 443-6222 Fax (978) 443-0368
http://www.zenassociates.com

JEAN KARAJIAN COLLECTION

306 East 61st Street NYC 10021 (212) 751-6728 F (212) 751-4707

Wall sconce, cast bronze, in satin gold or nickel.

J.K. Gallery specializes in R. Lalique lighting, circa 1920-1930-1940. French furniture and accessories.

Ancient Stone

Antique Terracotta

Hand-cut Mosaics

Decorative Tiles

Natural Limestone

PLEASE CALL TOLL FREE ON 1-888-845-3487

FOR A NEW PARIS CERAMICS BROCHURE ($10)

SHOWROOMS: **NEW YORK • SAN FRANCISCO • GREENWICH • CHICAGO • PALM BEACH • LONDON**

LOS ANGELES SHOWRO
OPENING SOO

Antique Blanc Rose Terracotta

INTERNET: http://www.parisceramics.com

AD/1

continued from page 262

ground turmeric across the top"; others are the navy and black of kimonos. Rooms off the garden courtyard are "the greens of lavender and rosemary"; rooms up under the Dutch gables are light and airy, beige and white. Some rooms are simply "elephant and raspberry," a description with no explanation except her own glorious sense of the absurd.

Corridors echo the color of the rooms they serve—a good thing, too, since Dutch buildings tend to deal in half levels, and the plan is complicated. Colors help explain the territory.

But then there are quite a few things that might need explaining. After dinner, chocolates arrive in a cloud of dry ice, to be cooled in the billowing vapor, then twiddled in the coffee, "something to do while you're finishing the conversation, signing the contract, closing the deal," she says.

Staff will explain about the chocolates; they will explain about all the ways that guests can temper the light coming in through tall windows to suit the mood or the time of day by sliding slatted screens or linen panels and adjusting window blinds or draperies. "I want that kind of control of my environment," says Hempel, "so I give it to my guests. On the other hand, if pulling screens around doesn't fascinate them, they can just enjoy what I've set up."

She gives guests all the things she finds essential. Minibars are stocked with canisters of oxygen for a pick-me-up, Berocca antistress vitamins, ginger chocolate, sleep masks, an energy drink and candles scented with grapefruit or amber. She finds cameras handy, so there is one in every room.

"It's my lifestyle that's offered here," she acknowledges. "This place is very much about instructing people. I don't want to see someone's baggy trousers, and the word *slouch* doesn't exist in my vocabulary. Comfort? If a choice has to be made between style and comfort, style wins every time. Creating a mood is the most important thing. The champagne tastes the same if you're sitting bolt upright or sunk back into a sofa, so you might as well be upright, because you look better."

Hempel is both a couturier and an interior designer, and she has to work fast—in London doing a couture collection one day, on the far side of Europe decorating a house the next. To create this hotel she would fly in, put on her apron and go into action, moving from one room to another, getting one worker set up, moving on to another, returning to inspire, to pass on another jolt of the energy that she carries with her like her own personal force field.

"Sure, I'm hyperactive," she says. "I make my staff a bit hyper too, but motivating someone else is what gives me a buzz. I never make decisions on paper; everything is decided after I've shoved things around myself, layered up more screens in a room, hung more draperies at a window, stacked more cushions on a chair, placed more towels on a rack. I tell my team, 'Be bold, go chunky, get butch and strong. If you like something enough to buy one, buy the lot. You'll never see them again.'"

In addition to designing the hotel, she manages it. The chef was trained in London to cook what Hempel calls "my own eccentric tastes." She elaborates: "Thai food with Japanese stylization. I like the colors pale green, black and white on a plate. I like a sauce to be poured to a perfect demilune, I like spices strong enough to notice them, but I allow guests a little bowl of coconut milk or crème fraîche to cool it off if they prefer."

Staff are taught how to place each glass, coffeepot or sugar bowl precisely on its own square of slate, how to maintain the careful geometry of every table setting. Nimble fingers are trained to tie lime peel into little knots to decorate every glass of water, to bundle chives with another sliver of chive for the top of a salad or to roll up tiny mint leaves for the top of a pomegranate sorbet.

"And did you know it's said that William and Mary introduced the pomegranate to Holland?" she comments. "That's why we have pomegranate sorbet." No detail escapes her attention.

The hotel is already so popular that it's not easy to get a room or a table for dinner, and people who know her hotels in London are suddenly thinking it would be nice to take a trip to Amsterdam. "If people like what I do, that pleases me," says Anouska Hempel. "It's my total world, my whole life, that they're coming to." □

continued from page 271

she had done them for the city, she would have made them silk.

The family room has pale yellow sandcast-plaster walls and a windowed alcove looking out on the boat-strewn harbor. "The wife has no timidity whatsoever about mixing periods and styles," Cullman emphasizes. Indeed, it was the wife's inspiration to place a contemporary table, crafted in Arizona of glass and colored wood and incorporating a snake design, right up against a superb mid-nineteenth-century American gouge-carved mantel. The room, cavernous as it is, feels intimate—thanks in part to the exuberant colors of the carpet. Cullman had seen a four-by-six-foot version of it in Elizabeth Eakins's atelier and was enchanted by the design, which had been inspired by a nineteenth-century hooked rug, but not by its palette of beiges, grays and blacks; later, when she ordered it for her own Connecticut country house, she had it recolored red, green, blue and yellow. "Right after that, they christened it in my honor, Ellie's Primrose," she says. "Believe me, it was a leap of faith to take a pattern originally designed for a small carpet and blow it up—in the clients' case, to fifteen by twenty-five. Luckily, it turned out to be a hundred times more beautiful." Off the family room is a much-frequented sunroom usable in winter as well as summer (screen panels ingeniously click out and glass ones click in).

"You start every house with a rug," the designer says.

In the second-floor master bedroom, a bevy of pneumatic nudes gambols over the mantel—caught by the American Impressionist painter Arthur B. Davies. The linen fabric on the walls matches the draperies, which, Elissa Cullman suggests, "gives a sense of envelopment—it's like being hugged." Adapted from an early-nineteenth-century document, the print is embowered with towering hollyhocks in full, dreamy bloom—a final touch of high country style. □

continued from page 277

gott and Shepard's desire that their house have a minimalist quality—"user-friendly minimalism," as Hergott later characterized it—helped Maltzan move away from Gehry's sensibility and made clear that the clients wanted a design that would be very much Maltzan's own.

The resulting house is serene, geometric and precise. A composition of rectilinear volumes sheathed in off-white stucco and zinc, it has about it nothing anxious, off-putting or intentionally disquieting, yet neither is it soft and eager to please. It is both an abstract object and a response to the site, the materials, the climate and the traditions of Los Angeles modernism, to which it subtly nods. The design weaves all these elements together so well that it is impossible to see where the clients' desires left off and Maltzan's began. To convey that kind of self-assurance is rare for an architect's first house and calls to mind such seminal buildings as Charles Gwathmey's 1965 house for his parents in Amagansett, New York, or Robert Venturi's house for his mother, built in 1962.

Maltzan's eye is refined and inventive. The various masses that make up the house—the tall boxes of the main public areas and the shorter boxes of the circulation areas—are not directly adjoined but rather have slivers of space between them so that they appear to slide back and forth. Most of the large expanses of glass are framed in wood to soften the hard edges. The floors of the main public areas are sandstone, set in a careful grid as a counterpoint to its muddy, earthlike color.

Not the least of Maltzan's achievements is the degree to which he kept the view—which extends across Beverly Hills to downtown Los Angeles in one direction and to the Santa Monica oceanfront in the other—from becoming the dominant visual element. The walls of the primary public spaces are devoted to art, not views, and there are windows in the corners of those rooms, not in the center of the walls. "Michael resisted the impulse to overwhelm you with a wall of glass, knowing that the view would just be wallpaper that way. Instead, the view reveals itself in pieces," Shepard says.

"I wanted you to walk in and see the collection first; after all, that is Alan and Curt," says Maltzan. "Then the views are parceled out." Putting windows in the corners not only makes use of space that is unlikely to be used for paintings, it also creates a diagonal axis across many of the rectangular rooms, as the views pull people toward them.

There is, however, plenty of natural light, washing down from skylights and entering from windows, but it requires a couple of turns before you find yourself looking straight out over the city.

The main public rooms are understated and are designed to accommodate a changing display of art, much of which is visually intense. "We told Michael we wanted to be able to change what we had all the time," Hergott says. "We didn't want the house to limit what we collected." Yet the owners were equally insistent that the house never lose a sense of domesticity; they didn't want a formal gallery, which could appear too institutional. The major display spaces are both living rooms—the first a high, skylighted room that serves as a central hall, and the second a lower room in the rear that doubles as a media room. The dining room doesn't have as much wall space. There, the architect and the clients decided to have a glass wall, which opens to permit outdoor dining in good weather, facing the view. The master bedroom, the kitchen, Shepard's upstairs office, which doubles as a guest bedroom, and much of the circulation space also contain art.

There are hints, in the masses of the building, of some of Gehry's very early work, like his 1964 Danziger studio in Los Angeles, a composition of rectangular forms in stucco. But it is hard to look at this house and not also think of Irving Gill and Richard Neutra and Gregory Ain and Raphael Soriano and so many of the others who gave Los Angeles modernism its particular crispness, its remarkable sense of being at once energetic and serene. Maltzan embraces this tradition. "Those houses keep giving, they keep living in a very beautiful way," he says. Yet he is able, at the same time, to move forward. Michael Maltzan is no revivalist, but he clearly takes great joy in being able to design new and different forms that at the same time connect to his Los Angeles mentors of every generation. □

continued from page 285

that, and I'll buy the original." The strategy worked, and the Willfongs now keep their acquisition in Los Angeles and sleep in a second reproduction in Mexico.

"We started with a clean slate," says Wright. "Almost everything was purchased for the property, and what we couldn't find, we made." Cleverly composed groupings of disparate objects, including naive Peruvian paintings, Italian candlesticks and polychrome gilt-wood columns from Spain, draw the eye down corridors and anchor the few expansive rooms. They incorporate the furniture, artworks and early terra-cottas that the owners have collected. Some of the juxtapositions are daring. In the master bath, Syrian mother-of-pearl chairs echo the curves and patterned tiles of tub and vanity, and the window is created from hand-blown glass plates, which were cut to fit the steel frames. Wright purchased the fabrics for draperies and upholstery in Los Angeles and had the work done there. He smiles at the extravagance of cutting up a hand-woven fabric and stitching it back together to create a patchwork. "In that one case, it cost the earth to achieve the illusion of authenticity," he admits.

The Willfongs are torn between two contrasting idylls, in Montecito and Mexico; happily, electronic communications allow Donald Willfong to practice as a stockbroker with equal ease in both places. Building abroad is usually a challenge for everyone concerned, but this house attests to the productive collaboration of clients, designers and artisans. And it brings its owners closer to a culture they enjoy exploring. As Juan Munguía says, "Architecture should frame people's lives and invite them to share the Mexican experience. Alice laughed at my sketch of a corridor with a lady sitting, reading, in a window niche, thinking it old-fashioned, but now she sometimes does just that." □

> "It has good bones, but we have to work hard to give it a beautiful body."

Fashion Targets
Breast Cancer
Thursday through Sunday
September 23,24,25,26
an extraordinary nationwide
shopping event to benefit
national and local
breast cancer charities
This event is in partnership with
The Council of Fashion Designers of America.
Call 1.888.771.2323
for information about the store to shop near you

continued from page 301

ing Rodin's *Monument to Victor Hugo* will be seen this fall. They gave over three hundred pieces of art and memorabilia to the Iris and B. Gerald Cantor Center for the Visual Arts at Stanford University and helped to fund the rebuilding of its earthquake-ravaged art museum, which reopened this past January.

Despite the many that were given away, key sculptures by Rodin are still to be seen in almost every room of La Belle Vie. Cantor reveals that when she met her husband twenty-five years ago, she knew next to nothing about the sculptor. "But if you loved Bernie, you loved Rodin. The house was really built around the artwork," she explains.

Limestone parapets on either side of the outside entrance stairs support Rodin's forceful bronzes of fallen caryatids. Inside, the residence is divided into east and west wings. "One thing I learned about classical design is the importance of mastering symmetry and proportion," says Chan. "We've done an interpretation of a traditional, period-style house without forgetting its location in southern California." An emphasis on the abundance of natural light was a principal concern; even the most formal rooms are sun-swept.

Chan worked closely with project architect Don Aitken, as well as with Winkler's team, including interior architect Luis Gonzalez, and dozens of artisans who did the carpentry, stonework, metalwork and decorative painting. "We had consultants for everything," Cantor admits—among them acoustic engineers to reduce the noise made in the kitchen by the industrial ventilation system. Chan credits Cantor with the overall perspective. "The style and the integrity reflect her taste."

The entrance hall opens directly onto the garden room, with white inlaid-marble floors, neutral walls and mature trees in white planters, which is sparked to life by a yellow damask on the Louis XV fauteuils. All is a serene backdrop to the art, including Rodin's *Walking Man*. Cantor told her husband, "We have to get some wonderful paintings to soften the effect of so much sculpture." Throughout the house, the late-nineteenth-century salon oils she selected lend warmth, depth and charm to the palatial quarters. Charles Leroy-Saint-Auber's *Brasserie au Quartier Latin* was chosen for the garden room for its lively evocation of Parisian nightlife, featuring Sarah Bernhardt.

Adjacent to the garden room is the blaze of gilding and rich damasks of the formal dining room. There, Julius L. Stewart's painting *Five O'Clock Tea*, which depicts afternoon light falling on the patrons of a teahouse, overlooks the table, which is arranged with rock-crystal obelisks reflecting the bronze-doré candelabra. "The room had no architectural detailing," says Winkler. "We added the crown moldings and the millwork to create an appropriate formality." Aubergine draperies are swagged over silk sheers, and a braid of purple and gold edges the arch above the window frames. The royal colors are subtly reinforced by the damasks on the chairs that surround the seventeen-foot-long table.

The living room, which Cantor calls the grand salon, highlights her talent in acquiring pictures for her new house. While walking through an auction gallery in New York, she spied a painting of a masked ball being transported into a salesroom; inquiries disclosed that it was about to be sold. She let her husband know how perfect it would be for the living room of their house, still under construction. On the morning he was to bid by telephone, she squared her shoulders and said, "Bernie, I really want that painting." With a twinkle in his eye, he answered, "I've got my marching orders."

Sculptures by Rodin are seen in almost every room of La Belle Vie.

Winkler's choice of palette was influenced by that painting, C. Hermans's *Bal Masque*. She says, "The Cantors always loved red in their houses, but it has to be handled very carefully. When I saw the painting, I thought, We can use that red with shades of amber. I spent months looking for the right colors, and I ended up putting twenty-five to thirty fabrics in most rooms, particularly in that one. I didn't dare repeat passementerie in any room; I used thirty, even forty, styles, in custom-dyed silks. But I enjoy working with fabrics and textures and mixing them together."

The pleated silk taffeta draperies, for example, are held in place by burgundy-and-pink rosettes, recalling the fine finishing of haute couture. "They remind me of a James Galanos cloak," says Cantor. They frame Rodin's *Pierre de Wiessant* bronze. Also in the living room is *The Kiss*, his famous sculpture of a nude couple in an embrace. Curvaceous sofas and Louis XVI gilt armchairs stand on a nineteenth-century Aubusson carpet.

Although the house shelters museum-quality art, Cantor and the team collaborating on La Belle Vie did not want a replica of the J. Paul Getty Museum. "I was constantly aware that this was not a museum; this is real life, and it should be as relaxing as her duplex in New York," says Winkler. "The rooms can be intimidating because of their scale, but I tried to make them inviting." Antique pieces offer period atmosphere, while comfort awaits in deep upholstered sofas and chairs with thick down cushions. "So often you walk into rigid formal rooms filled with antique furniture, and there isn't a comfortable place to sit," notes the designer.

The terrace room, on the opposite side of the house, was Bernie Cantor's office and is decorated with earthier hues. The amber, green and terra-cotta tones, the mahogany paneling, the sofas pulled before a fireplace and the geometric carpet underscore its masculine sensibility.

His aesthetic can also be felt in the west wing's double-height paneled library. The shelves are stocked with his personally chosen leather-bound volumes by Rodin's contemporaries—Hugo, Balzac and Baudelaire. Over the fireplace hangs Jean-Baptiste Armand Guillaumin's *Docteur Martinez dans l'Atelier du Peintre*. The Rodin maquettes and *Balzac Drapé* in the corner face a pair of bronzed hands—cast from Iris and Bernie Cantor's hands—on a nineteenth-century Russian pedestal table.

Pointing to the impressive limestone stairs, Cantor says, "When I was a little girl, I could imagine myself someday walking down this kind of staircase." The curlicue black iron balustrade was riveted in place by Les Metalliers Champenois, the company responsi-

continued on page 311

IRIS CANTOR IN BEL-AIR

continued from page 310

ble for the restoration of the Statue of Liberty. The foliage details were hammered, not cast. Indeed, every limestone stair and pilaster in the house was individually executed. The designs of the hinges, doorknobs, faucets and other hardware made in France and the United States were inspired by eighteenth-century examples; all were gold-plated. About six years in the making, the house has a feeling of age that comes from the quality of its craftsmanship.

Upstairs, the master suite combines femininity and serenity with its champagne and *bois de rose* hues, taken from the nineteenth-century Savonnerie carpet. The roseate overtones of the room extend from the mohair sofas before the fireplace, with its Louis XVI mantelpiece, to the fauteuils. Above the fireplace is Louis Valtat's *Toilette*.

Silk lampas drapes the bed, while a canopy of pink silk is shirred overhead around a center rosette. A Baccarat crystal chandelier suspends from the domed ceiling. A pair of Rodins—*Eternal Idol* and *Toilette de Venus et Andromède*—are poised on plinths between the French doors leading to the limestone terrace overlooking the gardens.

The formal lawn behind the house—part of the gardens laid out by landscape architect John Wong, of the Sausalito-based SWA Group—is an immaculate blanket of green supporting Rodin's *Three Shades;* another cast of the same bronze is exhibited in the White House garden. To one side, the French-gray pool is equipped with jets that transform it into a fountain. A tennis court on a lower level can be accessed from a subterranean room; the court is also used for large gatherings, which happen often. The week that she moved into the house, for instance, Iris Cantor hosted a seated dinner under a tent on it for a hundred guests—a wedding reception for her niece, who had married the project architect.

"The challenge for all of us involved was to evoke the understated elegance of the Louis XVI period but to do it in the most updated, contemporary manner," says Bebe Winkler. "This is, after all, a Neoclassical French house with an archetypal façade; the interiors had to follow suit. We needed to create drama, but in a quiet way." □

SUMMER CAMP IN MAINE

continued from page 291

soon began to consider ways to bring the rest of the main cottage, as well as the entire compound, to a higher level of convenience and amenity. They commissioned Maine architect Stephen Blatt to master plan the site and renovate the buildings as necessary. From the beginning, Blatt admired the indigenous beauty and simplicity of the old camp and the care with which the structures had been placed in relation to each other and the lake. "There's a conversation among the buildings that I like a lot," he says.

To improve on this conversation, he easily persuaded his clients not to tear down the obsolete kitchen wing but to relocate it, forty-five feet to the south of the main cottage, and turn it into a ceramics studio for Melba Chodosh, to be outfitted with a state-of-the-art kiln. He gave the studio a porch, to create—in combination with the old porch of a nearby guest bunkhouse and a second new porch near the kitchen addition—an almost continuous veranda opening onto a small grassy yard.

The old driveway, says Blatt, "was a precipitous straight shot downhill from the public road that virtually collided with the main cottage" and was unusable in winter. The entire compound was relandscaped to accommodate a new drive that winds its way downward, bridging a stream, and ends at a parking area adjoining a new entrance to the cottage. The old drive was made to disappear into a cascade of terraces retained by fieldstone walls, the lowest plateau becoming a garden near the front entrance.

The kitchen extension includes an entrance hall, a mudroom, a bath, a stairway to a small second-story bedroom, tucked into a gable, an office and a laundry room. The dining room was enlarged by the addition of a deep bay window. A pair of new French doors join it to the over fifty-foot-long "great porch" that commands the lake view. In keeping with Maine camp tradition, areas under this porch are enclosed by a wood lattice, with a pattern of larger diamond-shaped openings to allow daylight into the space, which is used for rainy-weather games and projects.

Blatt also reworked the straight and abrupt steps from the porch to the lawn and lake. He designed a platform, a few steps down from the porch level, from which two flights descend in opposite directions. Another six steps ease the transition to the steeply sloping lawn. The architect points out that the entire staircase was conceived as a rustic version of the famous eighteenth-century Spanish Steps in Rome.

The main cottage, as well as its addition, is completely winterized. "No matter how charmingly antiquated the old camp still appears to be," says Blatt, "there's now an engine in this buggy." The engine is an oil-burning furnace in the reconstructed and extended basement that serves the new forced-air heating system.

The interiors adhere to no particular style or period but are instead a quite idiosyncratic collection of furnishings and art that the couple just happened to like or casually came by. Melba Chodosh explains: "Back when we bought our camp, most were sold furnished. Some of our present furniture was simply there with the buildings, including a few good turn-of-the-century pieces—and some from even earlier. We got bed linens, pillows. The chairs and sofas and tables we liked, we kept as they were, because we think furniture looks better if it's not freshly painted, refinished or upholstered." To this serendipitous collection, the Chodoshes have added small antique hooked rugs, old quilts, jugs, ironware and Melba Chodosh's own craftwork.

Although the furnishings are broadly eclectic, the camp as architecture, even with its additions and well-maintained finish, appears to be an uncompromised survivor from the first decade of this century. Given that the walls of the addition are shingled on the exterior and wood-paneled within, while the main cottage is built of logs exposed inside and out, it is a measure of the architect's skill that the new wing looks to be almost contemporaneous with the house it adjoins. "The Chodoshes didn't come to me for a late-twentieth-century neo-modernist statement," says Blatt. "My job was to save the architectural integrity of their wonderful old place while making it truly comfortable and usable year-round. I did only what was needed and no more." □

TO *the* TRADE

CASTING IN PARIS

When a Louis XVI commode or an antique armoire lacks its drawer pulls or a cast-bronze corner mount (right), decorators, dealers and private clients know where to find the missing bits: **Rennotte**. Down an early-19th-century Paris passageway off the rue du Faubourg St.-Antoine, Rennotte's small atelier (below and far right) overflows with nearly 8,000 master models. If they don't stock a piece, they can make it. "We go from the minuscule to . . . ," Jean François Lefebvre, a graduate of the Ecole Boulle, says as he indicates a series of 37 bronze door panels made for a New York apartment. Rennotte also produces bronze furnishings and restores objects, such as lighting. (The atelier recently repaired three chandeliers for the Cathedral of Notre-Dame in Chartres.) Rennotte, 161 rue du Faubourg St.-Antoine, 75011 Paris; 33-1-43-43-39-58.

VINCENT THIBERT

VINCENT THIBERT

VINCENT THIBERT

FRAMED IN HISTORY

It's moving to pick up a piece of molding that Thomas Jefferson himself may have handled," says **Rick Wyatt**, who owns a Virginia woodworking firm that specializes in historic restorations. But despite his brushes with history (Wyatt has worked on Monticello and Poplar Forest, Jefferson's retreat, as well as the Octagon), he also undertakes such regular jobs as making paneling for libraries and building doors and frames (right). It's all high-end, though—a double-veneered mahogany door with a paneled transom could cost $10,000. Wyatt will travel. Gaston & Wyatt, 1226 Harris St., Charlottesville, VA 22903; 804/293-7357.

COURTESY GASTON & WYATT

RUSSIAN LINENS

The **Volga Linen Company**, which has been quietly supplying English interior designers with bedding, tablecloths and napkins, has started making draperies. The linens (right), woven from flax that has grown along the banks of the Volga for hundreds of years, are sewn in a Russian village known as a center for fine embroidery since the 18th century. The draperies come in plain linen with hand-drawn work, and the sheets are made from a middleweight cloth (heavier than fine Irish but lighter than old French linen). **Dodo Cunningham-Reid** has furnished all of her houses in Kenya with Volga linens, and **Joanna Wood** and **Janet Shand Kydd** also are customers. Volga Linen Company, Eastland Road Industrial Estate, Leiston, Suffolk IP16 4LL; 44-1728-635-020.

COURTESY VOLGA LINEN COMPANY

continued on page 314

Priorities Change.

In the trade: Photo: Paul Hudnutson

HOKANSON

Designer and manufacturer of custom made rugs and carpets.

1.800.245.7771

Atlanta · Boston · Chicago · Dallas · Houston · Los Angeles
Moscow · New York · Toronto

Visit our website at www.hokansoncarpet.com

TO *the* TRADE

COURTESY WILLIAM SWITZER & ASSOCIATES

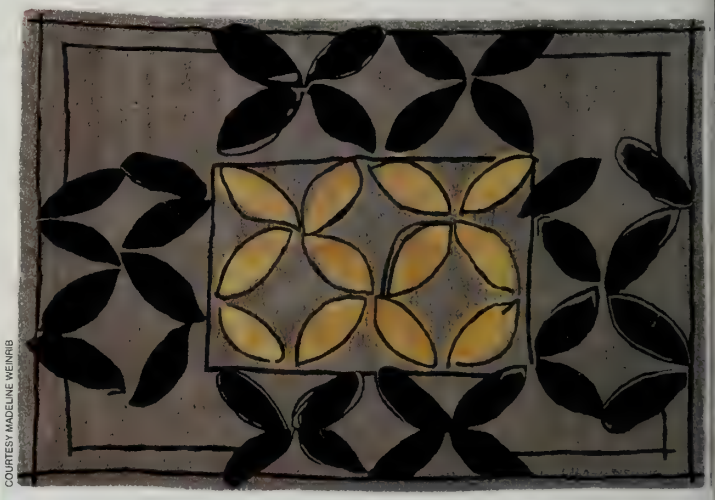
INTRODUCING LUCIEN ROLLIN

In 1938 a review of the Salon of La Societé des Artistes Décorateurs in Paris of that year said, "We have, happily, left behind us the chromium age," and went on to laud the work of Lucien Rollin, a young designer from Jacques-Emile Ruhlmann's studio whose interior design career included decorating rooms on the ocean liner *Normandie*. Rollin liked exotic woods, and he was known for taking traditional French forms and divesting them of ornament so that they acquired a modernist edge. His furniture was sold at W & J Sloane and Marshall Field's in the 1930s, and now **William Switzer & Associates**, which has bought Rollin's designs (above and below) from his family, has unveiled 25 copies at its Chicago showroom. William Switzer & Associates, 1850 Merchandise Mart, Chicago, IL 60654; 312/832-0044.

COURTESY WILLIAM SWITZER & ASSOCIATES

CARPET ART AT ABC

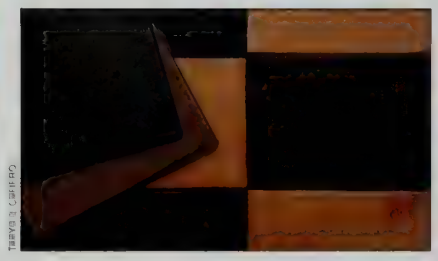
ABC Carpet & Home, that sprawling New York emporium known for imported and antique rugs, wall-to-wall carpets and runners, as well as furniture and bibelots, recently started showing artist and designer Madeline Weinrib's rugs. Her Wooster Collection consists of hand-knotted rugs made in Nepal that reflect her background as an abstract painter. "I wanted to translate fine-art drawing to rugs," Weinrib says of her work, which has been sought by **Clodagh** and other designers. "Some of my patterns were inspired by Matisse and Frank Lloyd Wright, and I use a strong line." *Kali* is a grid of black on tan done with seemingly free-form lines; *Galub* (below) has black and light brown leaf shapes arranged in pinwheels on a gray background. ABC Carpet & Home, 888 Broadway, New York, NY 10003; 212/674-1144.



COURTESY MADELINE WEINRIB

TILING WITH LEATHER

When furniture designer Stephen Piscuskas of **York Street Studio**, whose innovative pieces have drawn such clients as Ross Bleckner, and his wife, shoe designer Linda Zelenko, moved to Connecticut, he designed leather fixtures for a guesthouse on the property. A visitor wanted similar pieces for his Manhattan loft, and now there is a line of leather accessories and hardware, including water-repellent leather tiles and a lamp with a square column base of polished calf, that the couple are marketing. Designers **Jeffrey Bilhuber** and **Michael Booth** of Babey Moulton Jue & Booth are clients. By appointment in New York and in Bantam, Connecticut; 800/967-5811.



TERRY J. GRIFFIN

Water-repellent leather tiles from York Street Studio, left

continued on page 316

LONG HOURS,

CRUCIAL DECISIONS, NUMEROUS MEETINGS.

BUT HERE, THE REWARD IS YOUR OWN PERSONAL SPACE, NOT JUST SOME CORNER OFFICE.

At times designing and building a new kitchen can seem like as much work as your day job. Which is why Wood-Mode design professionals do more than create a kitchen that uniquely reflects who you are. They go to great lengths to make the entire process, from concept to installation, go as smoothly as possible. So you're confident every step along the way. For a free brochure and the showroom nearest you, call 1-800-635-7500 or visit us at www.wood-mode.com.

Wood-Mode®
FINE CUSTOM CABINETRY

All Wood-Mode Cabinetry comes with a Lifetime Limited Warranty.

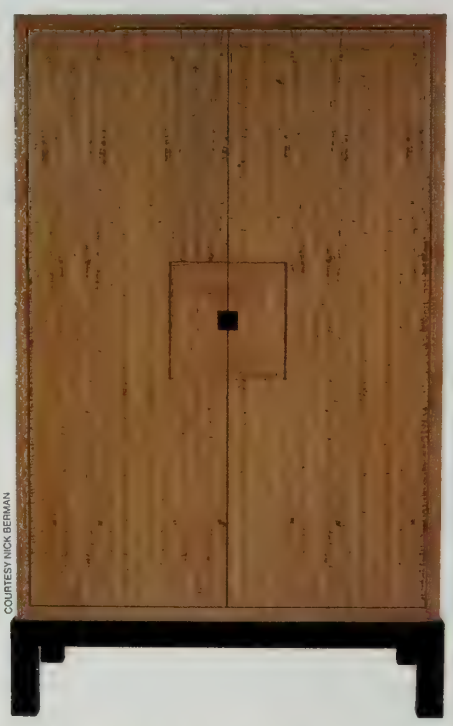
© 1999 Wood-Mode Inc.

IN THE SHOWROOMS

Mimi London

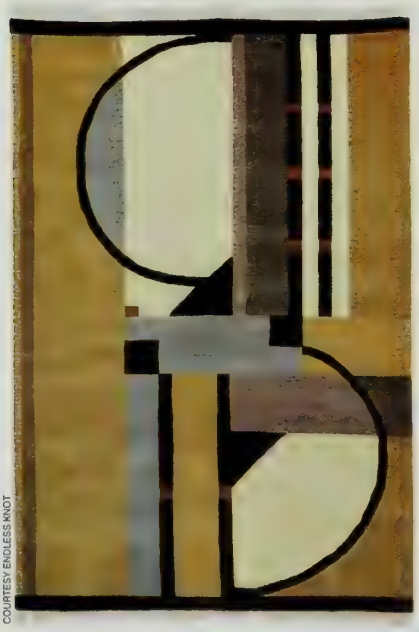
Nick Berman has added several items to his line of architectural furniture at Mimi London in Los Angeles (310/855-2567) and Mirak in New York (212/759-7656). Some of the pieces were inspired by Balinese and Indonesian antiques. The Guileless bench, for instance, was based on a ca. 1900 laundry table from the Ivory Coast. Two other pieces with a strong architectural image are the Quadrant cabinet, made of eucalyptus and *wenge* wood, which, the L.A.–based Berman says, "is about proportion and scale, not about decoration," and the Tigertail dining table, which has a base of gridwork and can be made in maple, ash, oak, mahogany, cherry or walnut.

COURTESY NICK BERMAN



COURTESY NICK BERMAN

Nick Berman's Guileless bench, far left, and Quadrant cabinet



COURTESY ENDLESS KNOT

Jorian

Endless Knot, the California rug-making firm whose designs are available at Jorian in Chicago (312/670-0120) and Sloan Miyasato in San Francisco (415/431-1465), has a new collection that was woven in Nepal with Endless Knot's signature modernist designs. *Voltera Mesa*'s geometric pattern (left) is reminiscent of Russian Constructivist painting, and *Verona Bay* has large squares in muted earth tones with a grid made up of small squares of subtle yellow laid over it. *Lugano Midnight* is characterized by free-floating abstract images and curlicues on a dark purple field with an irregular border.

COURTESY CHRISTOPHER NORMAN

COURTESY CHRISTOPHER NORMAN

Christopher Norman

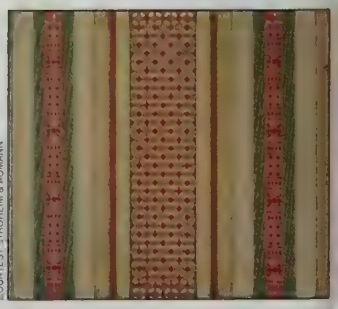
At Christopher Norman's New York showroom (212/647-0303), there is a wallpaper that is a dramatic variation of a traditional style: *It's Old, It's Gold* (below left) has an embossed geometric pattern of squares and circles. The design, painted by artist Willem Van Es, is based on the tin ceilings that were common in the Victorian era in the United States. Christopher Norman's latest offering of fabrics includes *Casanova Plaid*, a checkerboard pattern of silk squares in blue and shades of green, and *St. Thomas Chenille* (above left), a woven design of abstract Moorish shapes in gold and rust. □

Keith McCoy and Associates

The Bassett McNab Company, one of John Cottrell's fabric suppliers, is showing new Belgian weaves at Keith McCoy and Associates in Los Angeles (310/657-7150), including *Paisley Chenille* (right), a cotton and-viscose blend in a traditional *boteh* pattern.

Stroheim & Romann

Among the classical designs at Stroheim & Romann in New York (718/706-7000) are *Colchester*, a traditional English floral pattern with large cabbage roses, hydrangeas and tulips on union cloth, and *Serendipity Stripe* (right), which has the feeling of Eastern European embroidery.



COURTESY STROHEIM & ROMANN

"CEILINGS ONLY"

Petitsin

from J.P.WEAVER Co.

a new series of designs
in scaled layouts
130 new pages
by LENNA TYLER KAST

SIMPLE to ULTIMATE ORNAMENT ELEGANCE

Petitsin Architectural Components
only through "Petitsin" Design packet
253 pgs. + 130 new pgs. $130+SH
"Limited Printing"

More Petitsin: A.D. 4/99 p.459

LEFT: From the JPW archives, an original colour plate, circa 1780, the inspiration for "Petitsin" ceiling design RMF 2014 series.

BELOW: The JPW drawing of the final ceiling replication: Four large corners, 57" x 57" ea. Installation: 2 men, 4 hours, "Petitsin" p.C-894-905. Border: RMF 1342B from an original circa 1740.

AX (818) 500-1798 Only from J.P.WEAVER 941 AIR WAY GLENDALE, CA. 91201 (818) 500-1740

A listing of the designers, architects and hotels featured in this issue

Pages 58–74:
Dorothy Draper & Company, Inc.
60 East Fifty-sixth Street
New York, New York 10022
212/758-2810

Pages 86–98:
Philippe Jonathan
60 rue Saint-Andre des Arts
75006 Paris, France
33-1-46-34-67-00

Pages 114–124:
Solomon, Inc.
246 First Street
San Francisco, California 94105
415/227-4081

Pages 192–198:
Jean Mus Landscape Architect
16 avenue Frederic Mistral
06530 Cabris, France
33-4-93-60-54-50

Pages 214–223:
Mario Buatta
120 East Eightieth Street
New York, New York 10021
212/988-6811

Pages 224–231:
Shope Reno Wharton Associates
18 West Putnam Avenue
Greenwich, Connecticut 06830
203/869-7250

Barbara Barry Incorporated
9526 Pico Boulevard
Los Angeles, California 90035
310/276-9977

Pages 232–241:
Linda Marder
8835 Wonderland Avenue
Los Angeles, California 90046
323/656-8844

Chambers & Murray, Inc.
6610 Melrose Avenue
Los Angeles, California 90038
323/935-4833

Hayden Bosen Landscape Design
530 North Alta Vista Boulevard
Los Angeles, California 90036
323/939-5737

Nancy A. Kintisch
Off-White Castle Studio
3636 Brunswick Avenue
Los Angeles, California 90039
323/663-3930

Pages 242–249:
Bray-Schaible Design Inc.
80 West Fortieth Street
New York, New York 10018
212/354-7525

Pages 256–263:
Blakes Amsterdam
Keizersgracht 384
1016 GB Amsterdam, The Netherlands
31-20-530-2010

Anouska Hempel Designs
Blakes
33 Roland Gardens
London SW7 3PF, England
44-171-370-6701

Pages 264–271:
Cullman & Kravis, Inc.
790 Madison Avenue
New York, New York 10021
212/249-3874

Kenneth Dowd
Innocenti & Webel
P.O. Box 506
Locust Valley, New York 11560
516/674-4200

Susan Cohen
7 Perkely Lane
Riverside, Connecticut 06878
203/637-0113

Pages 272–277:
Michael Maltzan Architecture, Inc.
2801 Hyperion Avenue
Los Angeles, California 90027
323/913-3098

Pages 278–285:
C. M. Wright, Inc.
700 North La Cienega Boulevard
Los Angeles, California 90069
310/657-7655

Arq. Juan M. Munguia
Filadelfia 1100
Colonia Providencia
Guadalajara
Jalisco 44620, Mexico
52-381-716-71

Guillermo Ashida
Manuel Tortolero 15
Colonia Maestros Zapopan
Guadalajara
Jalisco 45150, Mexico
52-365-634-92

Pages 286–293:
Stephen Blatt
10 Danforth Street
Portland, Maine 04101
207/761-5911

Pages 294–302:
Bebe Winkler Interior Design, Inc.
420 East Fifty-fifth Street
New York, New York 10022
212/838-5602

Michael C. F. Chan and Associates, Inc.
3550 West Sixth Street
Los Angeles, California 90020
213/383-2162

SWA Group
2200 Bridgeway Boulevard
Sausalito, California 94966
415/332-5100 □

Architectural Digest (ISSN 0003-8520) is a registered trademark of Advance Magazine Publishers Inc., published through its division, The Condé Nast Publications Inc. Copyright © 1999 by The Condé Nast Publications Inc. All rights reserved. *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048, is published monthly by The Condé Nast Publications Inc., 4 Times Square, New York, NY 10036. Periodicals postage paid at Los Angeles, California, and additional mailing offices. Authorized as International Publications Mail by the Post Office Department, Ottawa, and for payment of postage in cash. Sales Agreement Number 0239844. Canadian Goods and Services Tax Registration Number R124168683. Basic subscription rate is 12 issues for $39.95. Occasionally, we make our subscriber list available to carefully screened companies that offer products and services we believe would interest our readers. If you do not want to receive these offers and/or information, please advise us at P.O. Box 59061, Boulder, CO 80322.

POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80328-9061.
Printed in the United States of America.

As I See It, #45 in a series
Christopher Micaud
"A Touch of Sunlight"
Photography

THE BOLD LOOK OF **KOHLER**.

Sunlight gives life. Sunlight gives warmth. And Sunlight is the newest color in the KOHLER palette. Subtle and sophisticated. Beautifully inviting. A wonderfully brilliant way to brighten a room. See the Yellow Pages for a KOHLER® Registered Showroom, call 1-800-4-KOHLER, ext. AAX to order product literature, or visit www.kohlerco.com.

©1999 by Kohler Co.

THE MOOD OF A ROOM CAN BE DRAMATICALLY ALTERED
BY COMBINING TWO BASIC ELEMENTS.
SUNLIGHT. AND SILHOUETTE® FROM HUNTER DOUGLAS.

Nothing can transform your world in as many ways as Silhouette® window shadings. The rich sweep of glorious colors. A beautiful array of elegant fabrics. Even a choice of vane sizes. All in a collection so extraordinary, nothing else comes close. There's only one Silhouette. And it's only from Hunter Douglas. Call 1-800-22-STYLE now for our free 32-page design brochure and see the full collection of Hunter Douglas window fashions for yourself.

Silhouette. For people who know the difference.

HunterDouglas
WINDOW FASHIONS

CHANGING THE WORLD ONE WINDOW AT A TIME.

www.hunterdouglas.com

ectural Digest
ovember

ARCHITECTURAL

BURLINGAME PUBLIC LIBRARY
3 9042 04881347 8

IE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

NOVEMBER 1999

BURLINGAME
OCT 12 1999
LIBRARY

H E N R E

Rittenhouse Square

...from Henredon
(of course).

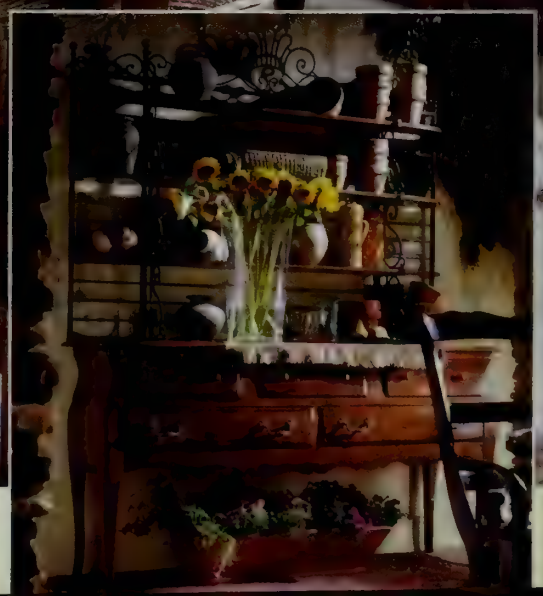
D O N

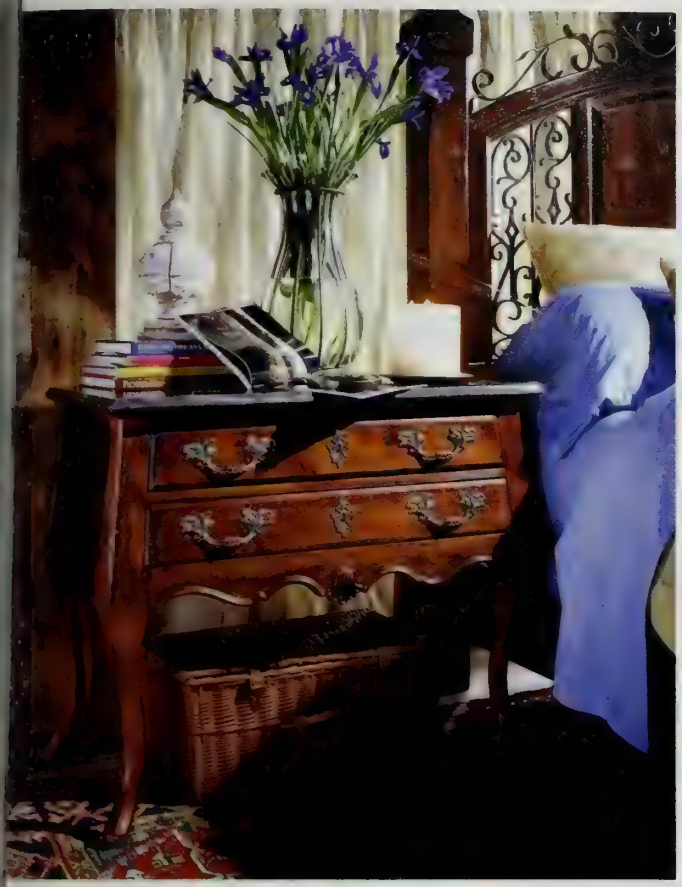
Frankly, Henredon upholstery is… well, breathtaking.
Just beautiful to look at. And the construction?
Everything you'd expect from furniture that bears our name.

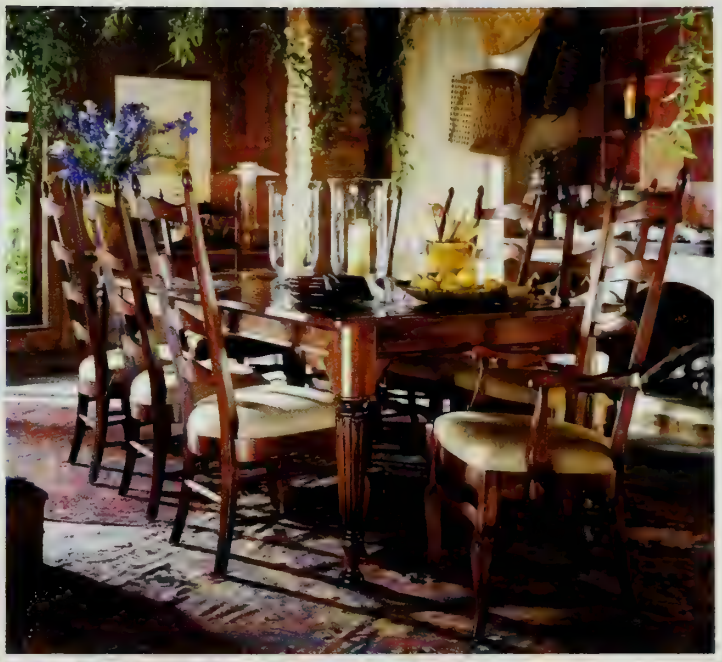
D O N
To order catalogs using MasterCard or Visa
or the name of the dealer nearest you,
1-800-
-www.henredon.com

Henredon Registry

Henredon Registry; a very special family of simply wonderful designs. All lovingly executed in fine solid woods.



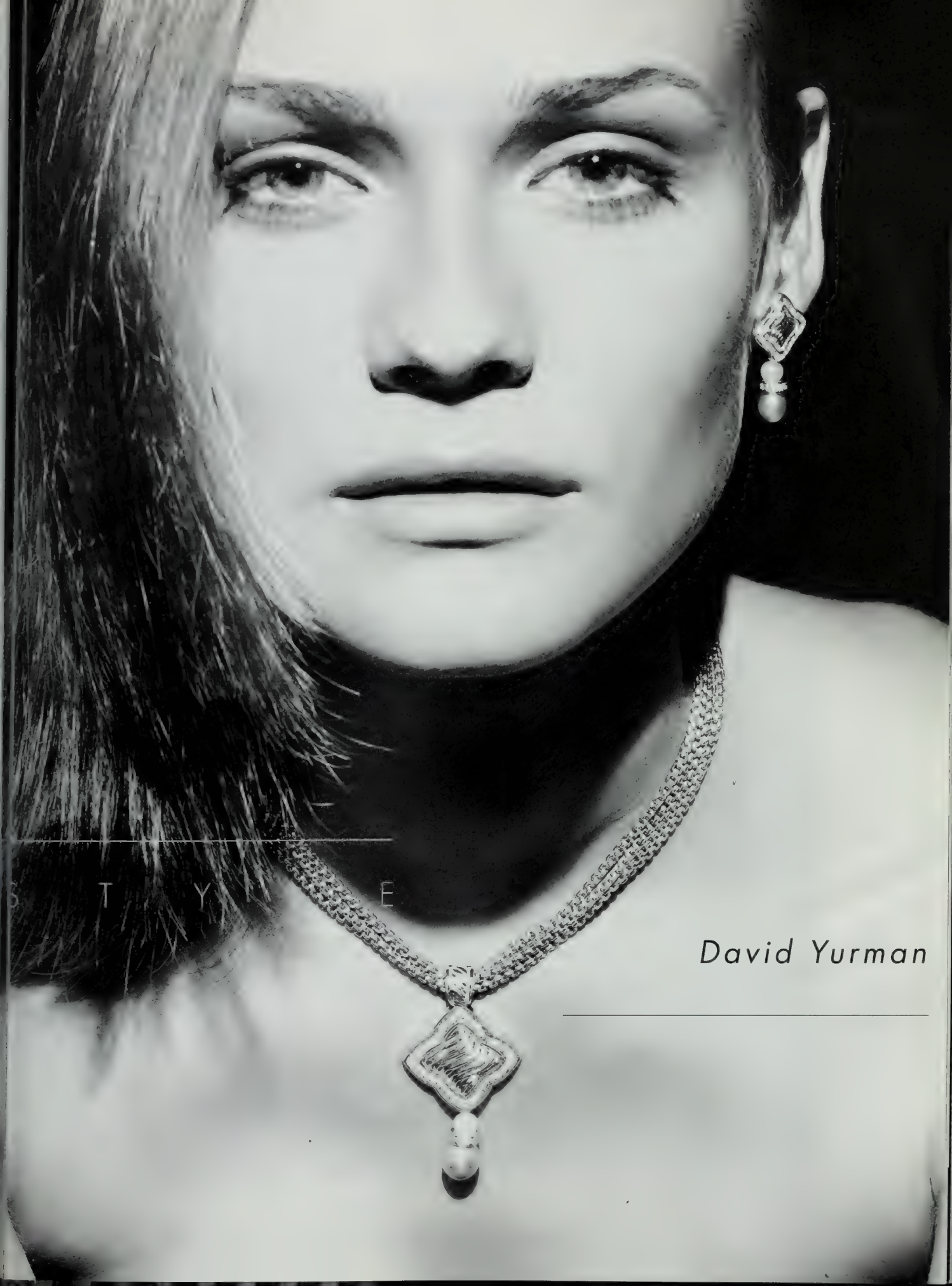




www.henredon.com

SAKS
FIFTH
AVENUE
D E F I N I N G

1-800-347-9177 MONDAY TO SATURDAY 9AM TO 5PM, EASTERN. IN SELECT STORES.


STYLE
David Yurman

To do List for the Planet

36. Make humans as comfortable in the Arctic as everyone else.

Did that with fibers so resistant to cold, they let people work, play and relax in sub-zero temperatures.

(As usual, nature deserves a lot of the credit. We use the same fiber system as polar bear fur.)

1-800-441-7515 or www.dupont.com

© 1999 E.I. du Pont de Nemours and Company. The miracles of science (TM) is a DuPont trademark.

DU PONT®
The miracles of science™

C&O

TIFFANY & CO.

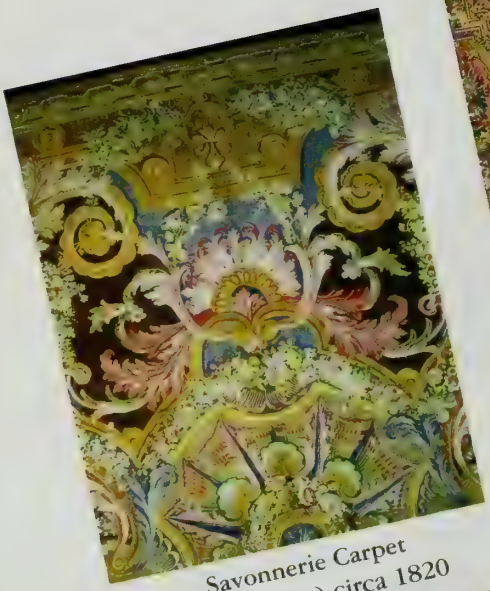
SAY NO MORE. "Splash" bracelet of diamonds set in platinum, $51,000.

For store locations or inquiries call 800.526.0649

Fred Moheban Gallery

Persian Tribal Carpet
(partial view) circa 1890

features the rare and unusal
in decorative Oriental and
European carpets and rugs.

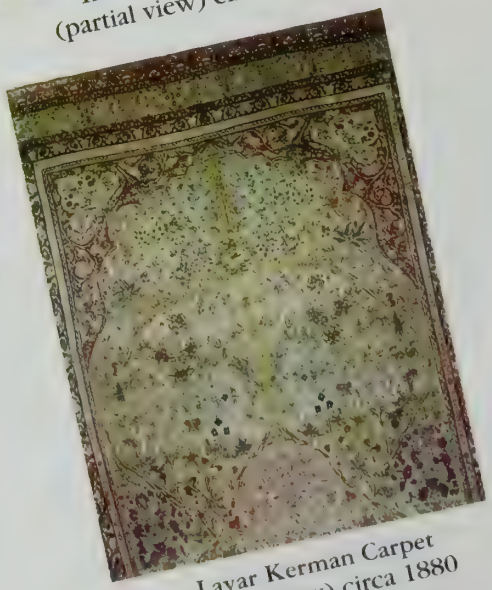


Savonnerie Carpet
(partial view) circa 1820

730 Fifth Ave. at 57th St.
Sixth floor
New York, NY 10019
(212) 397 - 9060
www.antique-rugs-carpets.com

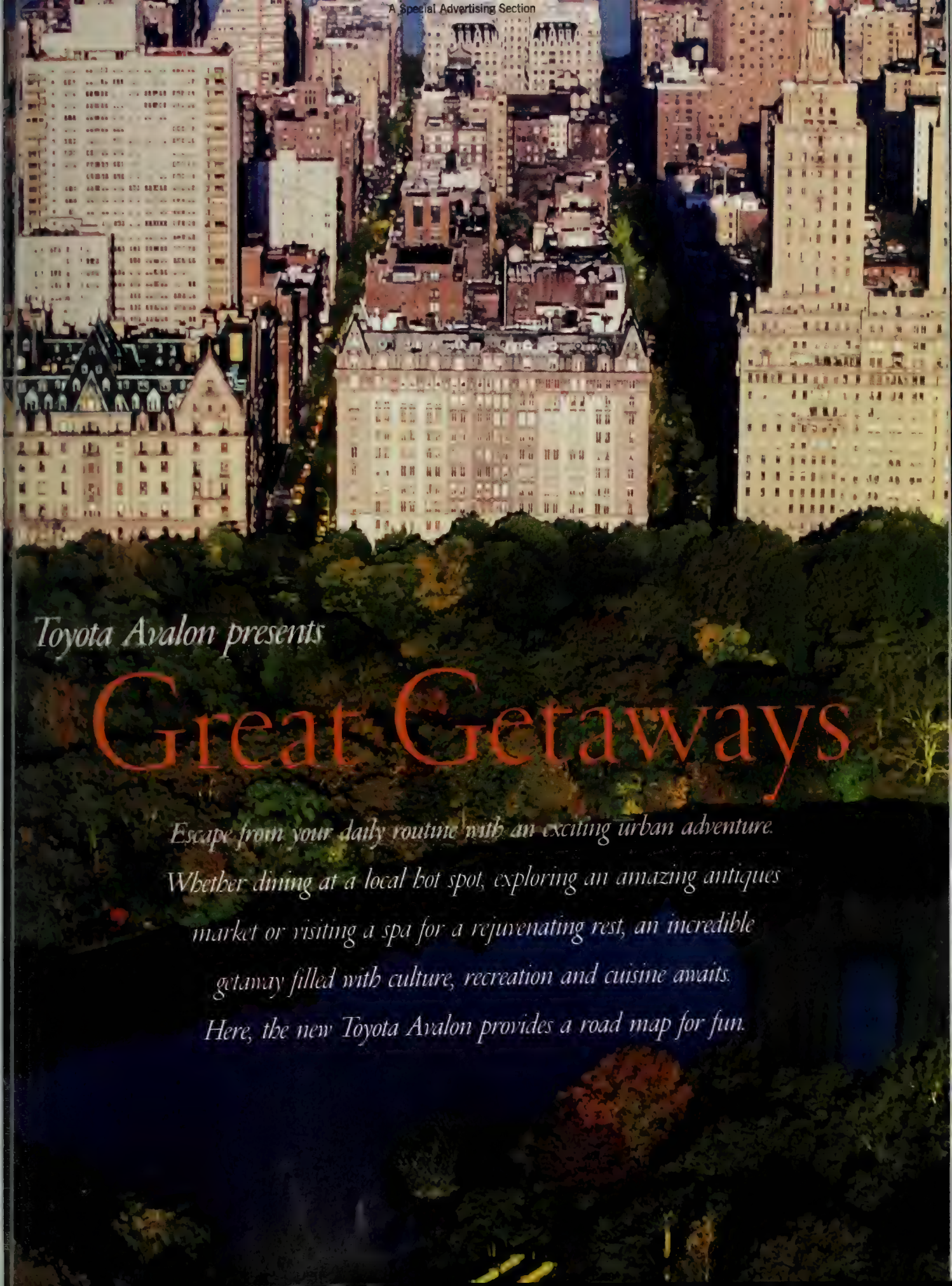
Indian Agra Carpet
(partial view) circa 1860

Aubusson Carpet
(partial view) circa 1820



Lavar Kerman Carpet
(partial view) circa 1880

MEMBER
The National Antique & Art Dealers Association of America, Inc.



Toyota Avalon presents

Great Getaways

Escape from your daily routine with an exciting urban adventure. Whether dining at a local hot spot, exploring an amazing antiques market or visiting a spa for a rejuvenating rest, an incredible getaway filled with culture, recreation and cuisine awaits. Here, the new Toyota Avalon provides a road map for fun.

San Francisco

Unbeatable Bookstore
City Lights Booksellers, 261 Columbus Ave., (415) 362-8193
The Beats go on at this legendary literary locale, opened by poet and Kerouac buddy Lawrence Ferlinghetti. The country's first all-paperback bookstore, it features the most impressive array of Beat literature around.

Relaxing Retreat
Sonoma Mission, 18300 Sonoma Hwy, (707) 938-9000
Voted "Best Resort/Spa in the World" the last three years by readers of *Gourmet*, this 200-room spa is famed for its thermal mineral treatments. Just over an hour's drive from the city, it offers Roman baths, herbal steam rooms and 60 traditional services such as reflexology, aromatherapy and mud wraps.

Bay Area Appetite
Farallon, 450 Post St., (415) 956-6969
Expensive. Go "under the sea" at this beautiful restaurant, named after the islands visible from the Golden Gate Bridge. It's decorated with sea-urchin and jellyfish chandeliers, and its seafood menu includes three different kinds of caviar.

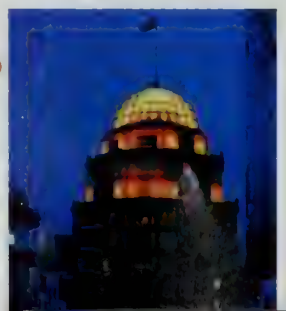
Globe, 290 Pacific Ave., (415) 391-4132
Moderate. Rumor has it that local chefs dine at Globe, said to be the best California bistro in the city. Simple dishes are presented in a casual, chic setting that includes a curving zinc oyster bar.

House of Nanking, 919 Kearny St., (415) 421-1429
Inexpensive. This "hole in the wall" serves up the best food this side of China. Ask the brusque but efficient waitstaff to help you choose between the crispy sea bass with vegetables or a custom-made noodle dish.

Center Stage
The San Francisco Opera, 301 Van Ness Ave., (415) 861-4008
Fall productions at this renowned, 76-year-old opera venue include *Lucia di Lammermoor* by Gaetano Donizetti and *Idomeneo* by Wolfgang Amadeus Mozart.

Earthly Delights
Strybing Arboretum & Botanical Garden, Ninth Ave. (at Lincoln Way), (415) 661-5191
This 70-acre Garden of Eden in Golden Gate Park is a masterpiece of landscape design, overflowing with beautiful treasures including a duck pond, an arbor and a subtly placed statuary.

Where to Stay
Hilton San Francisco, 333 O'Farrell St., (415) 771-1400
With its five restaurants, a health club and one of the only outdoor pools in the city, visitors will find it difficult to tear themselves away from the Hilton San Francisco. The towers of this Union Square hotel offer unparalleled views of the city and the Bay.



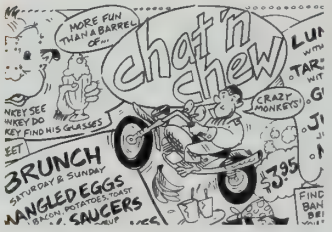
New York

Shop Talk
Paragon Sporting Goods, 867 Broadway, (212) 255-8036
Since its opening in 1908, millions of active visitors have passed through the doors of this Union Square sporting goods emporium, reveling in tennis racquets, team sport equipment, snowboards and in-line skates.

Portico Bed & Bath, 139 Spring St., (212) 941-7722
Minimalism is the mantra at this SoHo furnishings store. You'll find soft cotton sheets in a variety of muted shades, aromatherapy bath-and-body items to satisfy your skin and soul, and gorgeous wood beds and cabinets.

Big Apple Bites
Gramercy Tavern, 42 E. 20th St., (212) 477-0777
Expensive. Enjoy favorites such as tuna tartare at this neo-American tavern. Dining impresario Danny Meyer and chef Tom Colicchio pamper diners in a charming setting that's reminiscent of a Vermont lodge.

Carmine's, 200 W. 44th St., (212) 221-3800
Moderate. You'll cry "Mama Mia!" at the gargantuan plates of pasta that are par for the course at this "family-style" restaurant. Its bustling bar area and always-festive atmosphere make it a popular pre-theater destination.



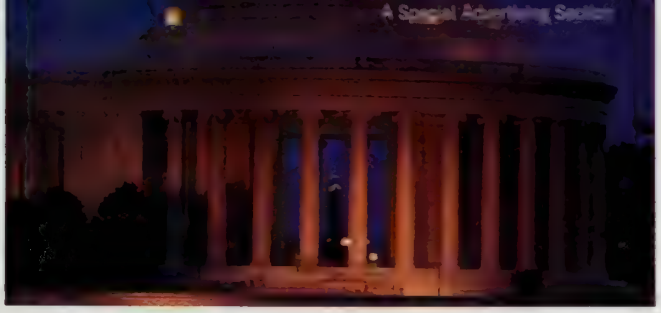
Chat 'n Chew, 10 E. 16th St., (212) 243-1616
Inexpensive. Comfort yourself at this greasy spoon with stick-to-your-ribs favorites such as burgers, macaroni and cheese and chocolate shakes. Quirky waitresses, rustic surroundings and upbeat music add to the playfulness.

Museum Watch
Whitney Museum of American Art, 945 Madison Ave., (212) 570-3676
The American Century: Art & Culture, Part II, 1950-2000
This comprehensive exhibit—consisting of more than 600 paintings, sculptures, photographs and prints—explores the evolution of the American identity in the last half century as seen through the eyes of the country's artists.

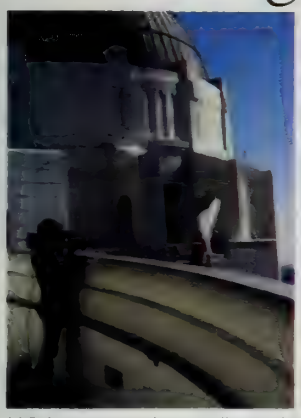
Bruce Nauman, "The true artist helps the world by revealing mystic truths," 1967

Broadway Stars
Putting It Together, Barrymore Theatre, 243 W. 47th Street, (212) 239-6200
Previews begin October 30; opening night, November 21
Veteran performer Carol Burnett returns to the Great White Way this fall in *Putting It Together*, a review featuring the music of beloved composer/lyricist Stephen Sondheim. Two-time Tony Award-winner George Hearn co-stars with the show-stopping redhead.

Where to Stay
Hilton New York, 1335 Ave. of the Americas, (212) 586-7000
Located in Midtown near Rockefeller Center, this 2,041-room hotel is within walking distance of many terrific attractions, such as Central Park, the Theater District and Fifth Avenue shopping.



Los Angeles



Panoramic View
Griffith Park, 4730 Crystal Spring Dr., (323) 665-5188; Griffith Observatory, 2800 E. Observatory Rd., (323) 664-1191
Hop in your car and head to this 4,100-acre park in the Santa Monica Mountains, home to the L.A. Zoo, The Greek Theatre, golf courses, and bridle and hiking trails. The Griffith Observatory offers an outstanding view of L.A. and the famous Hollywood sign.

Healthy Hollywood
Erewhon Natural Foods, 7660 Beverly Blvd., (323) 937-0777
While perusing the excellent selection of organic veggies and vitamins at this health food utopia, you may also catch a glimpse of the next Leo or Gwyneth, lounging around the juice bar.

Celebrity Style
Anthropologie, 320 N. Beverly Dr., (310) 385-7390
Movie industry insiders find everything from antique pottery to Indian-inspired dresses at this popular store. The keen buying staff saves you a trip by hand-picking the best items from European, Asian and American antiques markets.

All-Star Dining
Le Colonial, 8783 Beverly Blvd., (310) 289-0660
Expensive. Grab a few friends and (if you can) a table on the exotic patio of this hip Vietnamese hangout. It's the ideal destination for people-watching, cocktail sipping and glitterati gawking. The food's pretty amazing, too.

El Cholo, 1025 Wilshire Blvd., (310) 899-1106
Moderate. You'll go "loco" for what many consider the best Mexican food in the city. Enjoy delectable specialties such as guacamole and margaritas at great prices.

Art's Deli, 12224 Ventura Blvd.; (818) 762-1221
Inexpensive. This Studio City deli—near L.A.'s "sitcom factory"—is always filled with TV writers, munching on gigantic pastrami sandwiches while jotting down jokes on napkins.

Where to Stay
The Hilton Beverly Hills, 9876 Wilshire Blvd., (310) 274-7777
The Beverly Hilton is a regular host to big celebs and big-name events, including the Golden Globe Awards. Moguls and movie stars lounge around its AquaStar Pool, popular for power breakfasts and luncheons.

Washington D.C.

Worldly Goods
Eastern Market, 7th St. SE (at C Street)
This Capitol Hill market is a commercial centerpiece showcasing arts, crafts and cuisines of the many cultures that converge in D.C. On Saturdays, African pottery, South American sweaters and Eastern-inspired silver jewelry share space with fresh flowers, fruits and vegetables.

Mod Museum
Hirshhorn Museum and Sculpture Garden, Independence Ave. (at 7th Street), (202) 357-2700
Regarding Beauty: A View of the Late Twentieth Century
This often-provocative repository houses an exhibit of 88 pieces by 36 artists—including Pablo Picasso, Andy Warhol and Louise Bourgeois—that question, comment on or reconsider beauty.

Matthew Barney, K.H. Lure-pelled, 1994 (detail)

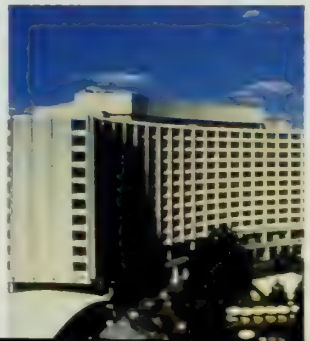
History Lessons
Mount Vernon, southern end of George Washington Pkwy., (703) 780-2000
Only 16 miles south of the city, this historic destination is within an easy drive of D.C. Once home to George Washington, it boasts stately, historic rooms and exotic gardens. Take a hike on the grounds' pristine quarter-mile trail that leads past Washington's cobble quarry. Open everyday of the year.

Capital Cuisine
1789, 1226 36th St. NW, (202) 965-1789
Expensive. Situated in a romantic, Federal-style townhouse in residential Georgetown, this American restaurant is a favorite for its beautiful décor and excellent food by renowned chef Ris Lacoste.

Pizzeria Paradiso, 2029 P St. NW, (202) 223-1245
Moderate. Climb a stairway to this slice of pizza heaven, located on the second floor of a Dupont Circle building. Each pie is made of fresh ingredients, cooked to perfection in a wood-burning oven until its crust is crispy.

Luna Grill and Diner, 1301 Connecticut Ave. NW, (202) 835-2280
Inexpensive. City politicos campaign for a table at their favorite diner, which also scores with journalists hungry for more than a juicy story. Don't miss the Eggplant Parmigiano sub and a "daily green plate special" for vegetarians.

Where to Stay
Hilton Washington, 1919 Connecticut Ave., (202) 483-3000
Get pampered at this landmark 1,118-room hotel, featuring a fully staffed health spa offering sauna, massage and other spa treatments. Its unique shape, dramatic garden spreading across seven acres, hillside location and numerous service awards add up to a first-rate hotel experience.



THEY SAY TRAVEL MAKES YO

WE SAY TRAVELING IN COMFORT

COMFORTABLE AND V

www.toyota.com ✦ 1•800•go•toyota ©1999 Toyota Motor Sales, U.S.A., Inc. Buckle Up! Do it for those who love you.

*Starting MSRP including destination charge. Excluding taxes, license, title and regionally required or other optional equipment. Actual dealer price may vary. **Available on al

ORLDLY.

KES YOU

RLDLY.

The All-New Avalon.
The most luxurious, spacious sedan we've ever created.

STARTING UNDER $25,700.* MODEL SHOWN UNDER $30,000.

There was a time when journeys meant things like steamships, hot-air balloons or camels. By comparison, Avalon drivers have it easy. Soft, leather-trimmed seats,** JBL premium audio system,** plenty of leg room and an eager 210-horsepower V6. Amenities no camel has ever possessed.

TOYOTA
be good to yourself.
every day.

Owning the new Avalon is a rewarding experience. In more ways than one.

Avalon is the most luxurious, spacious sedan Toyota has ever created. But while it could be said that driving the Avalon is its own reward... we'd like to go a bit farther. How far? To wherever there's a fine Hilton Hotel. Or an exciting Princess Cruise. Now, being a new Avalon owner brings you a variety of rewards and travel benefits from Hilton Hotels and Princess Cruises.

Hilton HHonors® Membership

HHonors, Hilton's award-winning guest reward program, allows frequent travelers to take advantage of travel upgrades and benefits around the world.

Purchase a new Toyota Avalon and Toyota will send you an enrollment packet that invites you to join the HHonors program (if you do not receive an enrollment packet, please call 1 800 GO TOYOTA). After submitting your completed enrollment form, you will receive your Hilton HHonors Blue level membership credentials. In addition, 10,000 HHonors bonus points will be deposited to your account, compliments of Toyota. You'll also receive a special travel certificate from Princess Cruises. HHonors points can be redeemed for discounted or free Hilton hotel stays, airline tickets, cruises, specialty merchandise and foods. Blue level membership in HHonors entitles you to special recognition and benefits during your stays at any of more than 450 participating Hilton and Conrad International hotels. This includes: an HHonors-only reservation number, expedited check-in, free weekday newspapers delivered to your guest room, the services of an HHonors Guest Manager to ensure your stay is as comfortable and productive as possible, late check-out upon request, express check-out and Guaranteed Hospitality® customer service. You'll also receive a "Fast Track" offer to earn HHonors VIP status, providing access to room upgrades, health club privileges, additional bonus points and more.

Existing Hilton HHonors members who purchase a Toyota Avalon will also receive 10,000 HHonors bonus points to add to their existing total, and a special travel certificate from Princess Cruises. HHonors members who have accrued enough HHonors points may redeem them for vacation packages and cruise rewards. A sample of these include:

The Hilton Hawaiian Village®

The Hilton Hawaiian Village has long been considered the most popular resort hotel on Waikiki, and is available to you as an HHonors reward destination. Upon arrival at this distinctive hotel, you'll be surrounded by dazzling views of Diamond Head and the Pacific Ocean, non-stop shopping, dining and entertainment, as well as the most sensuous landscaping of any hotel on Oahu. Plus, you'll enjoy the hospitality extended by the professional, courteous staff. At the Hilton Hawaiian Village, you'll find your island vacation is a dream come true.

Princess Cruises

Toyota Avalon owners can also redeem HHonors points to select exciting vacations on Princess Cruises. Each ship offers an endless variety of dining and entertainment options—day and night. The unique design of the Princess Grand Class cruise combines big ship choice with small ship intimacy. Enjoy up to eight dining locations (including a 24-hour restaurant and room service), as many as three exciting shows nightly, and more staterooms with private balconies than any other cruise line. The freedom to do what you want, when you want—only from Princess.

And when you purchase a new Avalon, you'll receive a special travel certificate from Princess Cruises entitling you to a free, two-category upgrade on a Princess Grand Class Gulf of Alaska 2000 cruise, or a free three-category upgrade on a Princess Grand Class Gulf of Alaska 2000 cruisetour.

Hilton TOYOTA PRINCESS CRUISES

Membership in Hilton HHonors program begins upon completion and submission of enrollment forms. An enrollment packet will be forwarded approximately 60 days after vehicle purchase or lease date. Offer available only for new Toyota Avalon vehicles purchased or leased between October 1, 1999 and January 15, 2000. Date of purchase and/or lease date shall be deemed the date of the sale or lease document. This benefit is non-transferable and cannot be substituted for its cash value. Recipient is responsible for any taxes associated with receipt of this benefit. HHonors membership, earning and redemption of points are subject to HHonors Terms and Conditions. Princess Cruises' offer subject to Princess Cruises' Terms and Conditions.

be late
CONCORD
Time is a luxury
NEIMAN MARCUS

ARCHITECTURAL DIGEST

NOVEMBER 1999

COVER: Claudia Schiffer in the entrance to her house on Majorca. Architecture by Pedro Otzoup. Portrait by Jim McHugh. See page 244. **ABOVE RIGHT:** The master bedroom of a Manhattan apartment. Architecture by Gwathmey Siegel. Photography by Paul Warchol. See page 202.

FEATURES

202 ARCHITECTURE: HIGH INTENSITY
Complex Rhythms Scaled for a Manhattan Pied-à-Terre
Architecture by Gwathmey Siegel
Text by Paul Goldberger
Photography by Paul Warchol

210 SENATOR AND MRS. EDWARD M. KENNEDY
Light and Warmth Define Their Private Family Refuge in Washington, D.C.
Interior Design by Josepha B. Faley, ASID
Text by Roland Flamini
Photography by Bruce Katz

220 CALIFORNIA PERSPECTIVE
Contemporary Lines for a Rancho Santa Fe House
Architecture by Ronchetti Design
Interior Design by Melvin Dwork, ASID
Text by Michael Frank
Photography by Mary E. Nichols

228 LIVING COLOR IN MANHATTAN
Reawakening John and Andrea Stark's Waldorf Towers Apartment
Interior Design by Ann Downey of McMillen Inc.
Text by Judy Green
Photography by Bruce Katz

236 IN THE OLD FRENCH QUARTER
Frances and Rodney Smith Restore Their Creole Cottage
Text by Michael Frank
Photography by Mary E. Nichols

244 ARCHITECTURAL DIGEST VISITS: CLAUDIA SCHIFFER
The Model and Her Mother Decorate Their New Family Retreat on Majorca
Architecture by Pedro Otzoup
Text by Penelope Rowlands
Photography by Durston Saylor

254 ON A GRAND SCALE
Exotic Elements and Bold Pieces Fill a New Jersey Residence
Interior Design by Thomas Britt, ASID
Text by Jeffrey Simpson
Photography by Jaime Ardiles-Arce

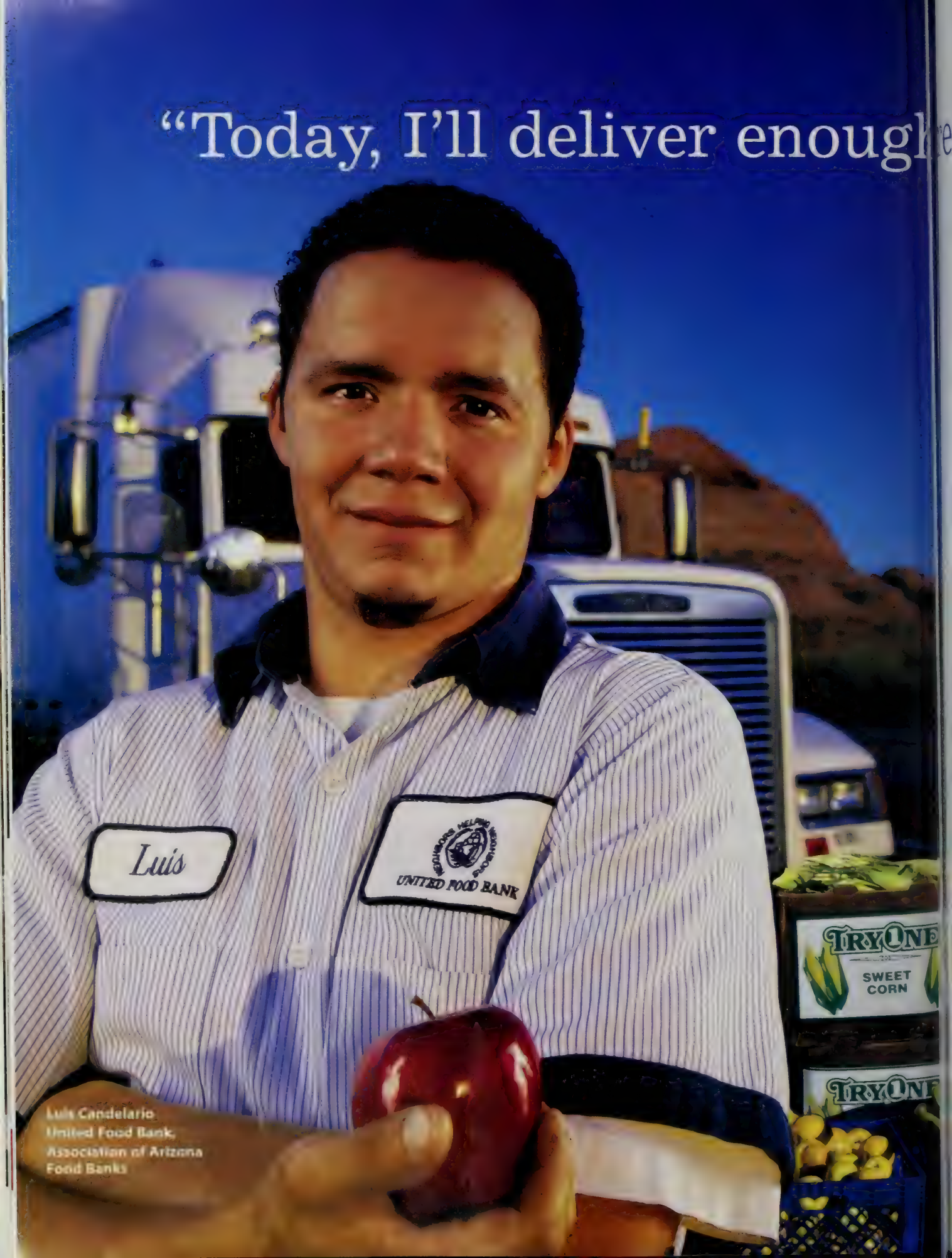
262 A LAKE GENEVA LEGACY
Restoring a 1920s Wisconsin House's Mediterranean Glory
Interior Design by Bruce Gregga Interiors
Text by Jeffrey Simpson
Photography by Bruce Van Inwegen

270 A BALINESE FANTASY
Jewelry Designer Carolyn Tyler Polishes a Gem near Ubud
Text by Carol Lutfy
Photography by Tim Street-Porter

continued on page 14

©1999 CHANEL®, Inc. The Classic Bottle™

NEIMAN MARCUS
BERGDORF GOODMAN



Luis Candelario
United Food Bank,
Association of Arizona
Food Banks

fresh food to feed 1,400 hungry families."

With the help of the *Kraft Fresh Produce Initiative*, Luis Candelario delivers nutritious fruits and vegetables to the people who need them most.

This year, people like Luis will distribute more than 14 million servings of food to rural families and local hunger-relief agencies throughout Arizona. Here, and across the nation, the *Kraft Fresh Produce Initiative* provides refrigerated trucks and other equipment to enable food banks to deliver produce that's fresh and nutritious.

It's all part of *The Philip Morris Fight Against Hunger*, the largest corporate effort to fight hunger in America. Through programs such as the *Fresh Produce Initiative*, Kraft Foods, Inc. and its parent company, Philip Morris Companies Inc., have been helping communities in need for more than forty years.

To find out how you can volunteer at a *Kraft Fresh Produce Initiative* location near you, contact one of these national organizations:

Foodchain
(800) 845-3008
www.foodchain.org

Second Harvest
(800) 532-FOOD
www.secondharvest.org

Working to make a difference. The people of Philip Morris.

PHILIP MORRIS COMPANIES INC.

KRAFT FOODS, INC. MILLER BREWING COMPANY PHILIP MORRIS CAPITAL CORPORATION
PHILIP MORRIS INTERNATIONAL INC. PHILIP MORRIS U.S.A.

www.philipmorris.com

George Washington's
Mount Vernon. See page 80.

ROBERT LAUTMAN

278 **Georgian Elan in Palm Beach**
A Couple's Art Collection Sets the Tone for a Florida Interior
Interior Design by Geoffrey Bradfield, ASID
Text by Nicholas Shrady
Photography by Kim Sargent

286 **Hotels: The Royal Crescent**
Updating a Legendary Emblem of the English Resort Town of Bath
Interior Design by Rupert Lord
Text by Elizabeth Lambert
Photography by Mark Darley

DEPARTMENTS

28 **Letters**

30 **Contributors**

34 **AD at Large**
Inside the Design World

62 **AD Shopping: Atlanta Rising**
Charles Gandy and William Peace Share Their Best Sources
Text by Susan Sheehan
Photography by Alec Marshall

80 **Historic Houses: George Washington at Mount Vernon**
The First President's Virginia Homestead
Text by Garry Wills
Photography by Robert Lautman

96 **Portrait: Terry McMillan**
The Author's Vibrant California Story
Text by Penelope Rowlands
Photography by Grant Mudford

114 **AD Travels: Visiting Sanssouci**
Frederick the Great's Summer Palace in Potsdam
Text by Susanne von Meiss
Photography by Reto Guntli

126 **Designer Focus: A Weaving Revival**
Sally Sirkin Lewis Works Wonders in France
Text by Jeffrey Simpson
Photography by Marina Faust

132 **Historic Architecture: Cuba's Golden Era**
Rediscovering the Grand Mansions of Havana
Text by Eduardo Luis Rodríguez
Photography by Robert van der Hilst

150 **Art Notebook: Nova Scotia Landscapes**
Photographer Sherman Hines's Canadian Arcadia
Text by Carol Lutfy
Photography by Brian Vanden Brink

162 **Restoration: A Moscow Masterpiece**
Inside an Art Nouveau Landmark by Fedor Shekhtel
Text by Roland Flamini
Photography by Jaime Ardiles-Arce

174 **AD Electronica: MP3 Changes the Music Scene**
Turning Your Computer into a Digital Jukebox
By Nicholas von Hoffman

182 **AD Estates: Extraordinary Properties on the Market**
San Francisco, Telluride, Veneto, St. Lawrence River…

302 **To the Trade**
Design World Sources

308 **AD Directory**
A Listing of the Designers, Architects and Hotels Featured in This Issue

NOVEMBER 1999

Volume 56, Number 11
Architectural Digest,
6300 Wilshire Boulevard,
Los Angeles, CA 90048,
is published monthly by
The Condé Nast Publications Inc.,
4 Times Square,
New York, NY 10036.
For subscription inquiries and change of address, please write to *Architectural Digest*,
P.O. Box 59061, Boulder, CO 80322,
or call 800/365-8032, or e-mail
subscriptions@archdigest.com.

POSTMASTER:
Send address changes to
Architectural Digest,
P.O. Box 59061,
Boulder, CO 80328-9061.
Printed in the
United States of America.

TO FIND CONDÉ NAST MAGAZINES ON THE WORLD WIDE WEB, VISIT
www.condenet.com
TO FIND ARCHITECTURAL DIGEST, VISIT
www.archdigest.com

www.cartier.com

JULIA GRAY

fine painted furniture

The TUSCANY COLLECTION

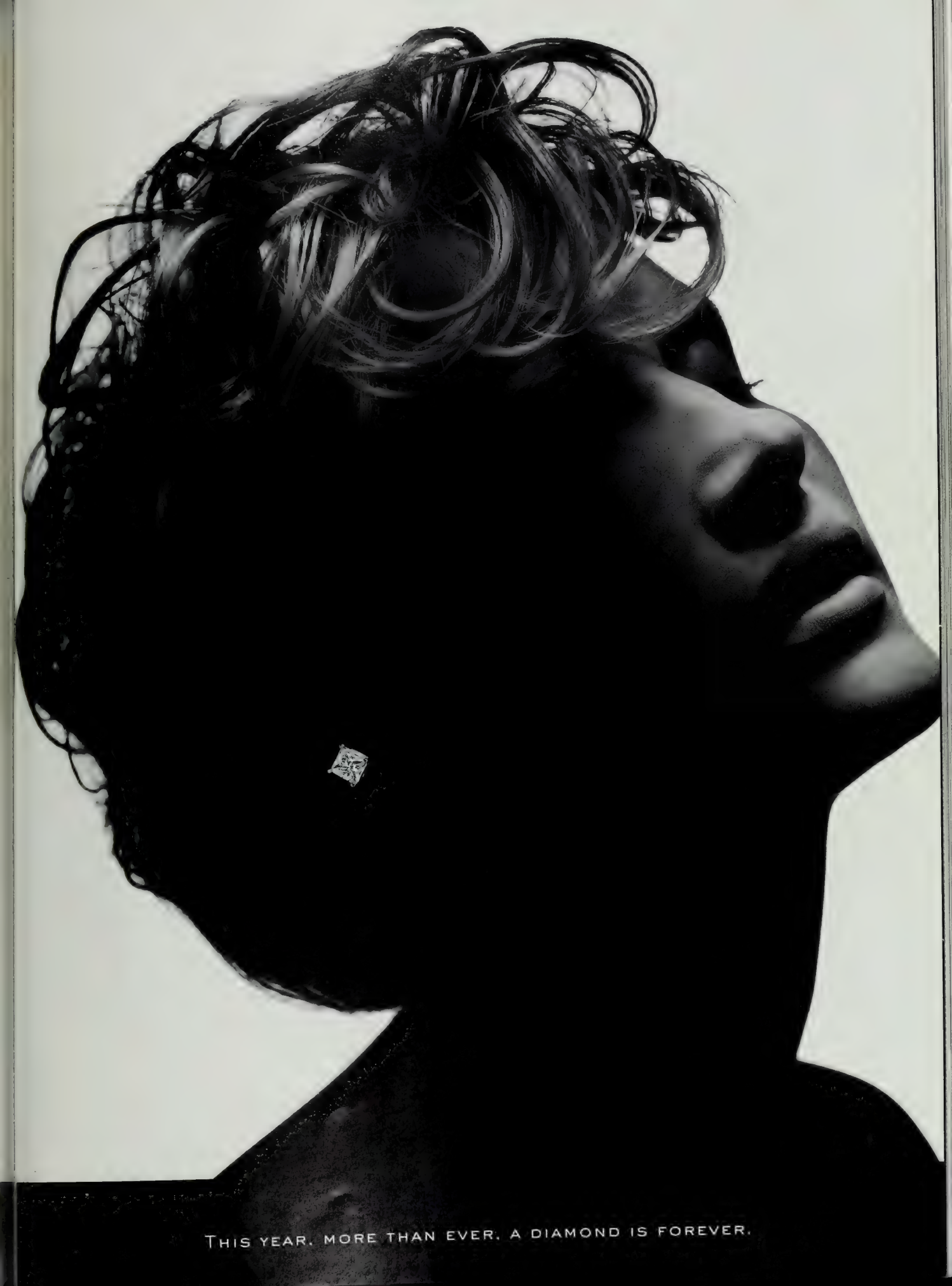
combining the warmth of hand polished wood and the paint colors of the setting sun at home in an 18th century villa or a 20th century townhouse.

Julia Gray

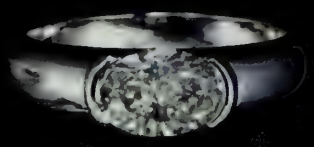
D&D Building 979 Third Avenue, New York, NY 10022 (212) 223-4454 fax (212) 223-4503

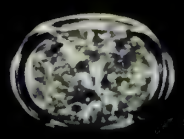
Atlanta Boston Chicago Dallas Denver Houston Seattle Scottsdale Philadelphia Washington, DC

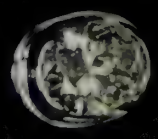
Catalog Available Trade Only


THIS YEAR. MORE THAN EVER. A DIAMOND IS FOREVER.

Alvin Goldfarb Jeweler





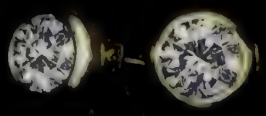


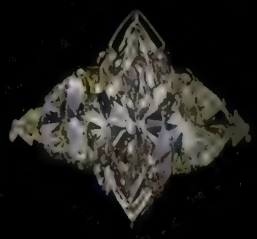
1. Oval diamond solitaire necklace 1.23 ctw.

2. Oval diamond solitaire ring 2.43 ctw.

3. Oval diamond solitaire earrings 2.16 ctw.

Barons Jewelers





4. Diamond solitaire necklace 1.00 ctw.

5. Diamond solitaire earrings 2.19 ctw.

6. Diamond ring 5.06 ctw. with [illegible] ct. emerald cut center diamond.

7. Diamond ring 7.53 ctw. with 4.85 ct. marquise cut center diamond.

Davidson & Licht

8. Diamond solitaire necklace 2.07 ct.

9. Diamond solitaire earrings 1.48 ctw.

10. Heart shaped diamond solitaire earrings 1.49 ctw.

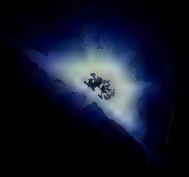
11. Diamond solitaire ring 1.23 ct.

The Jewelery Mart
The Diamond & Gold Vault

12. Diamond necklace 15.46 ctw. with 2.09ct. pear shaped pendant.

13. Diamond ring 2.19 ctw. with 1.32 ct. round center diamond.

14. Diamond earrings with pear shaped pendants 7.09 ctw.



As the world enters a new age,

nothing says forever more perfectly than a diamond.

It's brilliance has endured for millennia.

And it will sparkle just as brightly a thousand years from now.

In its presence you will truly know the meaning of forever.

De Beers

A diamond is forever

Alvin Goldfarb Jeweler
305 Bellevue Way NE
Bellevue WA 98004
425 454 5393

Barons Jewelers
134 Bayfair Mall
San Leandro CA 94578
510 351 3030

1044 Stoneridge Mall
Pleasanton CA 94588
925 847 3030

1201 Newpark Mall
Newark CA 94560
510 795 7[illegible]

Davidson & Licht
1258 Broadway Plaza
Walnut Creek CA 94596
925 935 0940

1039 Valley Fair Shopping Center
Santa Clara CA 95050
408 247 1767

The Jewelry Mart
2200 Plaza Parkway Suite A
Modesto CA 95350
209 526 4155

The Diamond & Gold Vault
1750 Howe Avenue Suite 270
Sacramento CA 95825
916 920 4988

De Beers. the world's diamond experts since 1888. www.adiamondisforever.com

Baker®
FURNITURE

1.800.59BAKER www.bakerfurniture.com

THE ARCHETYPE COLLECTION DESIGNED BY MICHAEL VANDERBYL. BAKER FURNITURE, POST OFFICE BOX 1887 GRAND RAPIDS, MI 49501.

BAKER KNAPP & TUBBS SHOWROOMS : LOS ANGELES, DALLAS, ATLANTA, NEW YORK, CHICAGO, SAN FRANCISCO, TROY, HIGH POINT, DANIA, SEATTLE, CLEVELAND, LAGUNA NIGUEL, WASHINGTON D.C., MINNEAPOLIS, PARIS, HOUSTON, BOSTON, PHILADELPHIA.

Chopard

»HAPPY BRIDE«

Hamilton Jewelers
Pavilions
Sacramento's Premier Jeweler Since 1946
504 Pavilions Lane, Sacramento, CA 95825
916/927-2300

ARCHITECTURAL DIGEST

EDITOR-IN-CHIEF: **Paige Rense**

EXECUTIVE EDITOR: **Michael Wollaeger**
MANAGING EDITOR: **Margaret Dunne**
ART DIRECTOR: **Jeffrey Nemeroff**
PHOTOGRAPHER DIRECTOR: **James G. Huntington**
SENIOR EDITORS: **Marina Isola, Mary Ore, Gayle Moss Rosenberg, Jeffrey Turrentine**
RESEARCH DIRECTOR: **Alice Canning Noble**
COPY EDITOR: **Linda Goldstein**
EUROPEAN EDITOR: **Alexandra d'Arnoux**
ART AND ANTIQUES EDITOR: **John A. Cuadrado**
ASSOCIATE ART DIRECTOR: **Brett D. Hodges**
ASSOCIATE EDITORS:
Kimberly De Roever, Tamar Mahshigian
ART ASSOCIATE: **John T. O'Brien**
RESEARCH ASSOCIATES: **Stefanie Hamlyn, Madeleine B. Kerr**
ASSOCIATE COPY EDITOR: **Laurie Perry**
ASSISTANT EDITORS: **Linda Bowles, Jeanne Fay, Danita Wright**
ART PRODUCTION ASSISTANT: **Isaac Norton**
EXECUTIVE ASSISTANT TO THE EDITOR-IN-CHIEF: **Beverly Montgomery**
EDITORIAL ASSISTANTS:
Caren Cordia, Cecilie Hubert, Julianne F. Knox, Vanessa Kogevinas
CONTRIBUTING WRITERS:
**Susan Mary Alsop, Steven M. L. Aronson, Susan Cheever, Nancy Collins
Michael Frank, Paul Goldberger, Elizabeth Lambert** (LONDON), **Carol Lutfy
Patricia McColl, Aileen Mehle, Mitchell Owens, Susan Sheehan, Annette Tapert
Judith Thurman, Nicholas von Hoffman, William Weaver**
CONTRIBUTING EDITOR: **Jeffrey Simpson**
CONTRIBUTING PHOTOGRAPHERS:
**Jaime Ardiles-Arce, Steven Brooke, Billy Cunningham
Marina Faust, Feliciano, Dan Forer, Scott Frances, David O. Marlow
Mary E. Nichols, Erhard Pfeiffer, Robert Reck, Durston Saylor, Tony Soluri**
ART AND ANTIQUES LIAISON:
Serena Barrow (LONDON)

ARCHITECTURAL DIGEST is published by The Condé Nast Publications Inc.,
6300 Wilshire Boulevard, Suite 1100, Los Angeles, California 90048.
HEADQUARTERS: Condé Nast Building
4 Times Square, New York, New York 10036

CHAIRMAN: **S. I. Newhouse, Jr.**
DEPUTY CHAIRMAN/EDITORIAL: **Alexander Liberman**

PRESIDENT AND CEO: **STEVEN T. FLORIO**

EXECUTIVE VICE-PRESIDENTS: **Charles H. Townsend, Catherine Viscardi Johnston**
EXECUTIVE VICE-PRESIDENT/CHIEF FINANCIAL OFFICER: **Eric C. Anderson**
SENIOR VICE-PRESIDENT/CONSUMER MARKETING: **Peter A. Armour**
SENIOR VICE-PRESIDENT/MANUFACTURING AND DISTRIBUTION: **Kevin G. Hickey**
SENIOR VICE-PRESIDENT/MARKET RESEARCH: **Stephen Blacker**
SENIOR VICE-PRESIDENT/HUMAN RESOURCES: **Jill Bright**
SENIOR VICE-PRESIDENT/CORPORATE COMMUNICATIONS **Maurie Perl**

VICE-PRESIDENT/SYSTEMS AND TECHNOLOGY: **Owen B. Weekley** VICE-PRESIDENT/EDITORIAL BUSINESS MANAGER: **Linda Rice** VICE-PRESIDENT/PLANNING AND DEVELOPMENT **Primalia Chang** VICE-PRESIDENT/MARKETING AND DATABASE: **Stephen M. Jacoby** VICE-PRESIDENT/CORPORATE CREATIVE DIRECTOR: **Gary Van Dis** VICE-PRESIDENT/CORPORATE SALES: **Susan Blank** VICE-PRESIDENT/CORPORATE SALES AND MARKETING, DETROIT: **Peggy Daitch** VICE-PRESIDENT/CREATIVE MARKETING: **Cara Deoul Perl** VICE-PRESIDENT/ADVERTISING BUSINESS MANAGER: **Robert A. Silverstone** TREASURER: **David B. Chemidlin**

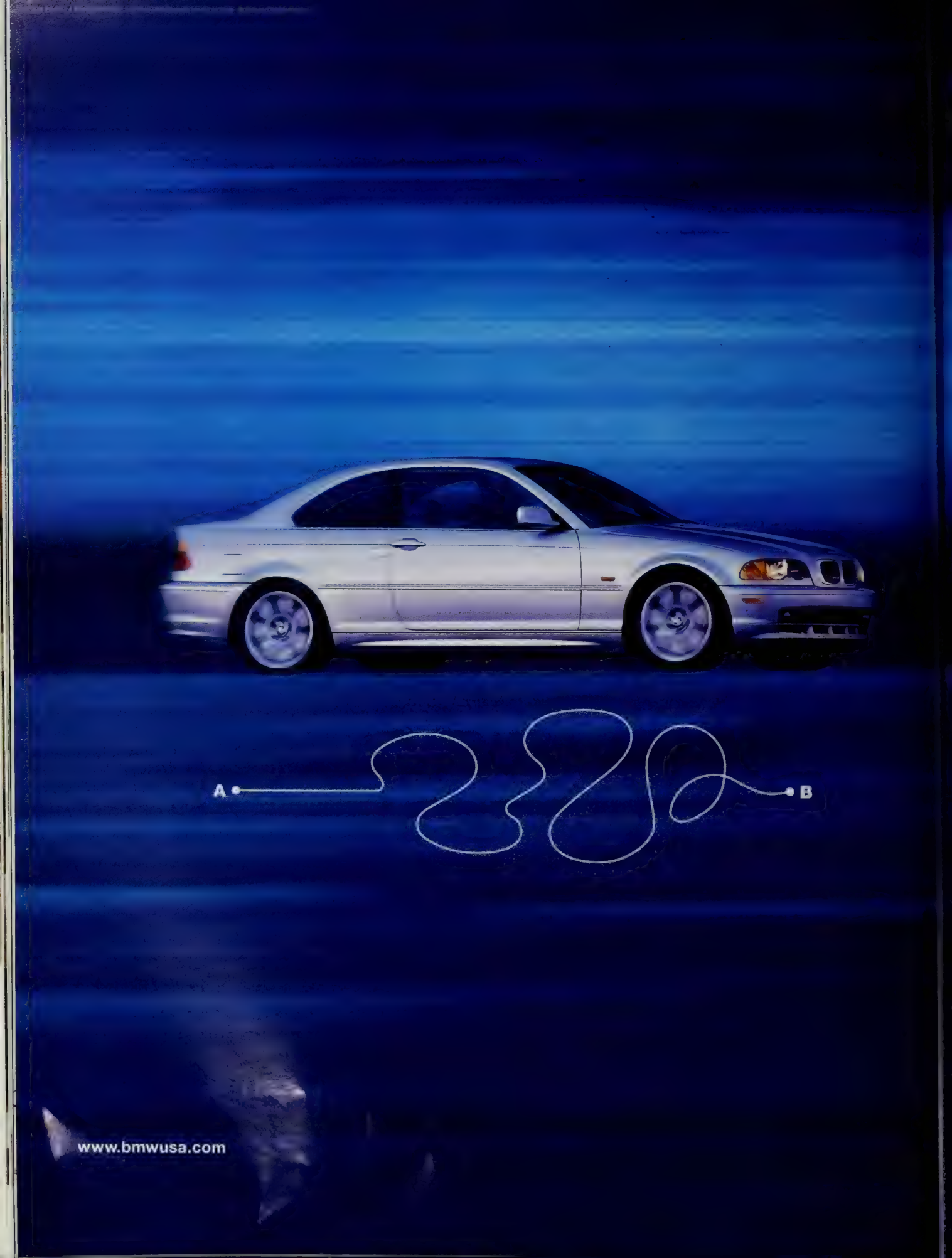
DIRECTOR OF ADVERTISING PRODUCTION: **Philip V. Lentini**
PRESIDENT/ASIA-PACIFIC: **Didier Guérin**

EDITORIAL DIRECTOR: **JAMES TRUMAN**

Brunschwig & Fils®

Sunshine Silk and Wool Stripe on wall & sunpunch Texture on Bolsmare Chenille Sebastian Velvet chair, pillows Del Mar Mirror, Premier Stripe Mark Inc. Rug Carpet

Through Architects and Interior Designers


A
B
www.bmwusa.com

The new 3 coupe. | The Ultimate Driving Machine®

precious metals,
enamel, gemstones

they all have
a most unusual link

12 Bury Street, St James's
London SW1 Y6AB
Phone +44 (0) 171 930 8720
Fax +44 (0) 171 930 1898
ad@longmire.co.uk
www.longmire.co.uk

LONGMIRE
the world's finest cufflinks

AD® ARCHITECTURAL DIGEST®

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

VOLUME FIFTY-SIX/NUMBER ELEVEN

PUBLISHER: **Peter King Hunsinger**

ASSOCIATE PUBLISHER: **R. Jeffrey Petersen**

EXECUTIVE DIRECTOR, MARKETING AND CREATIVE SERVICES: **Randi MacColl** ADVERTISING DIRECTOR: **Jim Taylor**
MARKETING DIRECTOR: **Allison Zane** PROMOTION DIRECTOR: **Eric Barsness**
BUSINESS MANAGER: **Nancy E. Pelzer**

HOME FURNISHINGS DIRECTOR: **Katherine Scully**
DIRECTOR OF INTERNATIONAL TRAVEL: **Sara Davis Greenwood** ART & ANTIQUES DIRECTOR: **Terry A. Crowe**
SALES DEVELOPMENT MANAGER: **Michael Wolfe** BEAUTY/FASHION MANAGER: **Beth McClain**
JEWELRY/TABLETOP MANAGER: **Pat McGirl** MID-ATLANTIC MANAGERS: **Lisa M. Davis, Doreen Shelley**
PROMOTION ART DIRECTOR: **Johanna Savad** SPECIAL PROJECTS DIRECTOR: **Amy Bermant Adler**
PROMOTION PROJECTS MANAGER: **Karla Moriarty**
PROMOTION MANAGER: **Susan Lobel** MERCHANDISING MANAGER: **Elizabeth Mahoney**
MARKETING MANAGER: **Lisa Smith**
ASSOCIATE MARKETING MANAGER: **Nime LaFauci** PROMOTION ASSISTANT: **Susu Gilson**
ADVERTISING ASSISTANTS: **Joanne Craft, Alison Friedman**
Winnie Hartpence, Patricia Herberich, Kate Prezelski
ASSISTANT TO THE PUBLISHER: **Elizabeth Hill**

WESTERN REGIONAL MANAGER: **Jack Vincent** SOUTHERN CALIFORNIA MANAGER: **Keith Moret**
6300 Wilshire Boulevard, Los Angeles, California 90048; 323/965-3700
ADVERTISING ASSISTANT: **Melissa Frye**

SAN FRANCISCO MANAGER: **Kelly L. Givas**
50 Francisco Street, Suite 115, San Francisco, California 94133; 415/781-1888
ADVERTISING ASSISTANT: **Lindsey G. Kamen**

MIDWESTERN REGIONAL MANAGER: **Robert J. Kane**
875 North Michigan Avenue, Suite 3550, Chicago, Illinois 60611; 312/649-3512
ADVERTISING ASSISTANT: **Joan Degand Santana**

DETROIT MANAGER: **Paul Mallon**
3250 West Big Beaver Road, Suite 233, Troy, Michigan 48084; 248/643-7472
ADVERTISING ASSISTANT: **Lynn McRobb**

SOUTH: **G. Carbonara & Co.**
24 Sloan Street, Roswell, Georgia 30075; 770/992-1995

NEW ENGLAND MANAGER: **Harle Wehde, Harle Wehde Associates**
100 Pleasant Street, Marblehead, Massachusetts 01945; 781/639-1662

TEXAS: **Lewis Stafford Co.**
5000 Quorum Dr., Suite 545, Dallas, Texas 75240; 972/960-2889

CANADA: **The Fenn Company Inc.**
2130 King Road, Box 1060, King City, Ontario L7B 1B1, Canada; 905/833-6200

UNITED KINGDOM: **Fran Berrick**
116 Park Street, London W1Y 3RA, England; 44-171-409-2616

ITALY: **MIA s.r.l. Concessionaria Editoriale**
Via Hoepli 3, 20121 Milan, Italy; 39-2-805-1422

SPAIN: **Luis Andrade**
Pza. Descubridor Diego de Orda's 1, Escalera, 2 Planta 2D, 28003 Madrid, Spain; 34-1-441-6266

HONG KONG: **Ronan Gardiner, Patrick Mathews Associates**
489 Hennessy Road, Causeway Bay, Hong Kong; 852-2838-5758

HAWAII: **Debbie Cone, Matrix Media of Hawaii, Inc.**
2756 Pacific Heights Road, Honolulu, Hawaii 96813; 808/523-2820

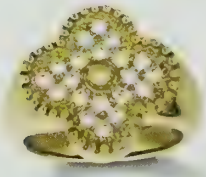
SUBSCRIPTIONS.
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $59.95. Single issues in the U.S.A.: $5.00; in Canada and all other countries: $6.00. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80328-9061, or call 800/365-8032. Direct nonsubscription correspondence to editorial office. For subscription information, please visit www.archdigest.com, or e-mail inquiries to subscriptions@archdigest.com.

INTERNATIONAL EDITIONS.
Special editions of *Architectural Digest* are published in Italy and Germany.

Those submitting manuscripts, photographs, artwork or other materials to *Architectural Digest* for consideration should *not* send originals unless specifically requested to do so by *Architectural Digest* in writing. Unsolicited manuscripts, photographs and other submitted materials must be accompanied by a self-addressed overnight delivery return envelope, postage prepaid. However, *Architectural Digest* is not responsible for unsolicited submissions. Editorial offices are located at 6300 Wilshire Boulevard, Los Angeles, CA 90048; 323/965-3700. New York editorial office: 699 Madison Avenue, New York, NY 10021; 212/371-7820. New York advertising office: 4 Times Square, New York, NY 10036: 212/286-2860.

ALHAMBRA® Collection
prices from $ 900

The pleasure
of Perfection



Van Cleef & Arpels

NEW YORK • BEVERLY HILLS • PALM BEACH

AKRON : Shulan's of Fairlawn, Inc. ANDOVER : Royal Jewelers ATLANTA : Richter's of Atlanta BARRINGRON : Thomas B. Gray, Inc
BIRMINGHAM : Universal Watch & Jewelry BOCA RATON : J.R. Dunn BOSTON : Dorfman CARMEL : Hésselbein's, Inc. CLEVELAND : Alson Jewelers
DEL RAY BEACH : Kientzy & Co. GLEN COVE : London Jewelers GREENWICH : Betteridge HOUSTON : J.W. Marks Jewelers, Walzel Jewelers
HUNTINGTON : Maddaloni Jewelers LAURENCE HARBOR : Larter & Sons LIGHTHOUSE POINT : J.R. Dunn NAPLES : Yamron Jewelers
NASHVILLE : Richter's of Nashville NEW YORK : Gioia PANAMA : Barakat Jewelers PITTSBURGH : Hardy & Hayes SAN FRANCISCO : Shapur
SANTA BARBARA : Bryant & Sons, Inc. ST. THOMAS : A.H. Riise Jewels Salon & Boutique VAIL : Gotthelf's VERO BEACH : Leigh & Co

Contemporary Carpets for the Antique Carpet Lover

Take heart in the fact that you can't own this carpet! It was purchased by someone who cares as deeply as you about the beauty and art of the handmade oriental carpet. Take pleasure in the fact that vegetable dyes and hand-spun nomadic wool, and a spontaneous approach to traditional design, are once again the basis for selecting an oriental carpet. Not least of all, take notice of the dealers who represent the finest weavers on earth, because it is their job to show you the antiques of tomorrow today: the one carpet that no one else can have.*

The naturally dyed carpets of

WOVEN LEGENDS® & BLACK MOUNTAIN LOOMS®

ALEXANDRIA, VA • 703. 548. 0909
ALAN MARSCHKE'S ORIENTAL RUG GALLERY

BERKELEY, CA • 510. 526. 1087
EMMETT EILAND RUGS

BOSTON, MA • 617. 262. 1529
DECOR INTERNATIONAL

BRATTLEBORO, VT • 802. 257. 0471
A CANDLE IN THE NIGHT

CHARLOTTE, NC • 704. 375. 5101
GABRIEL, MENEFEE & ASSOC.

CHADDS FORD, PA • 610. 388. 6150
HOLLY PETERS ORIENTAL RUG

CLEVELAND, OH • 440. 333. 2320
MCDHURRIES

DELRAY BEACH, FL • 561. 279. 7777
ABC CARPET & HOME THE OUTLET

DENVER, CO • 303. 320. 6363
SHAVER-RAMSEY

HARTFORD, CT • 860. 522. 6368
J. NAMNOUN ORIENTAL RUG GALLERY

KANSAS CITY AREA • 913. 362. 2006
MUNDY & YAZDI ORIENTAL RUGS

LEWES, DE • 302. 645. 9047
JOSEPHINE KEIR, LTD.

MORRISTOWN, NJ • 973. 425. 2800
RUG & KILIM

NEW YORK, NY • 212. 674. 1144
ABC CARPET & HOME

PHILADELPHIA, PA • 215. 849. 8030
MATERIAL CULTURE

PITTSBURGH, PA • 412. 422. 0300
O'BANNON ORIENTAL CARPETS

ROCHESTER, NY • 716. 325. 3110
THOS. R. PADDOCK ORIENTAL RUG EXCHANGE

SAN FRANCISCO AREA, CA • 800. 707. 7847
ALEXANDER'S DECORATIVE RUGS

SANTA MONICA, CA • 310. 451. 9008
DON BLATCHFORD CARPETS & ART

SCOTTSDALE, AZ • 602. 941. 2995
DAVID E. ADLER, INC.

SEATTLE, WA • 800. 624. 6273
PANDE CAMERON

WASHINGTON, DC • 202. 328. 8440
TROCADERO TEXTILE ART

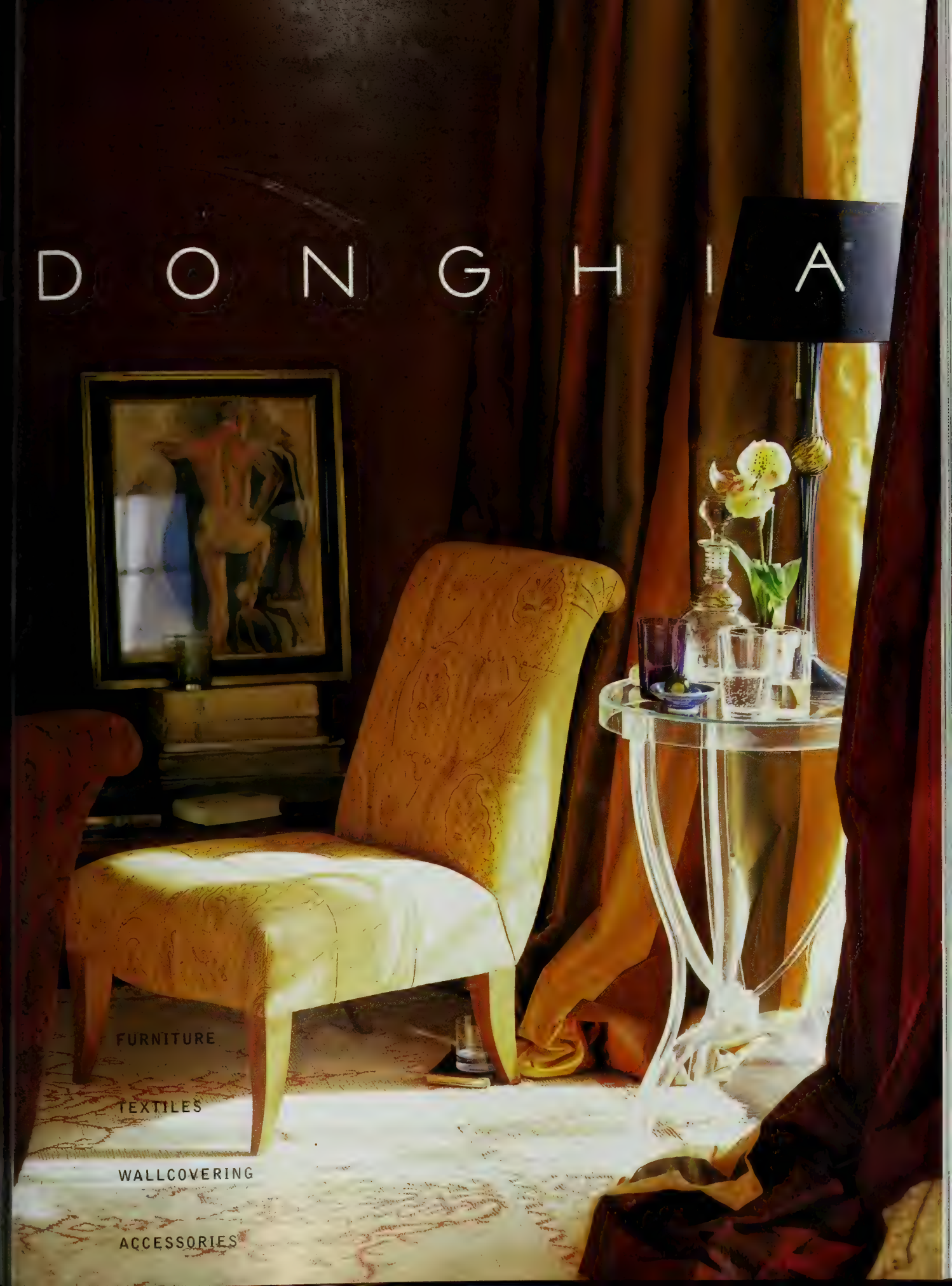
WILLIAMSVILLE, NY • 716. 634. 2727
KNOT BY KNOT

** Even when a design is repeated, its interpretation is entirely unique, as in the Black Mountain Looms Kentwilly carpet shown, woven by Gönül and Adalet Kaya in Yavsan village, Turkey. This carpet took over ten months to complete.*

Beauty has its reasons.
Baccarat
Medicis Ring, available in seven fashionable colors, $255.
New York 800-777-0100
Greenwich 888-259-9947
Palm Desert 800-323-7178
South Coast Plaza 800-742-8464
Houston Galleria 877-225-9566
Somerset Collection 877-800-9902
Dallas Galleria 800-281-9862
Also available at Gump's and Geary's of Beverly Hills

Beauty has its reasons.
Baccarat
Rendez-Vous Collection, from $145 to $670.
New York
800-777-0100
Desert
South Coast Plaza
800-742-8464
Houston Galleria
877-225-9566
available at Neiman Marcus, Bloomingdale's and Creative Specialties

DONGHIA



FURNITURE

TEXTILES

WALLCOVERING

ACCESSORIES

DOUG M. 58 YEARS OLD. LIVES IN WINNETKA, ILLINOIS WITH WIFE ABBEY. AFTER A SIXTEEN YEAR CAREER AS CORPORATE GENERAL MANAGER OF A MULTINATIONAL FOOD PRODUCTS COMPANY, STARTED HIS OWN SPECIALTY FOODS BUSINESS THAT WAS FIVE YEARS AGO. COMPANY DID $12M IN SALES IN '98. HE WAS PROFILED IN TWO ENTREPRENEURIAL MAGAZINES. DESPITE A FEW SHREWD TRADES LAST YEAR, DOUG'S EQUITY PORTFOLIO BARELY ECLIPSED THE S&P. RECENTLY STARTED DOING SOME TRADING ON-LINE. SOME DAYS HE FEELS LIKE A VERITABLE WALL STREET GURU. SOME DAYS WONDERS WHAT HE WAS THINKING WHEN HE BOUGHT THAT STOCK. BIG QUESTION ON MIND NOW: WHAT TO DO WITH BONDS THAT ARE MATURING THIS YEAR? AT MOMENT, DOESN'T HAVE A CLUE. ABBEY, WHO OPENED CHILDREN'S CLOTHING STORE IN LOCAL MALL ELEVEN YEARS AGO, IS THE MORE ADVENTUROUS INVESTOR. THOUGH STARTING TO THINK SHE'S A LITTLE TOO FOND OF SMALL COMPANY FUNDS. DOUG HAS SERIOUS AVERSION TO THE WORDS "TECH STOCK." HE'S WORKED WITH A FEW BROKERS, BUT NEVER REALLY FELT LIKE THEY "CONNECTED." DISAPPOINTED WITH ADVICE HE GOT WHEN HE ROLLED OVER HIS CORPORATE 401(k). HASN'T DONE A REAL IN-DEPTH PORTFOLIO EVERY SINCE SECOND YEAR OF NEW BUSINESS START-UP. GIVEN HIS RECENT SUCCESSES, KNOWS IT'S PRETTY WELL POSITIONED FOR THE LONG TERM. ABBEY GAVE HIM ARTICLES ABOUT TAX EFFICIENT INVESTING. HEAD ARE FAR IS HE THINK, BUT CONTINUES TO FEEL HE'S GOT TIME TO DO THE RESEARCH? DAUGHTER JENNIFER, 26, WHO EVER HAS EVERYDAY FEELS LIKE HIS OWN INVESTMENT INSTINCTS ARE AS GOOD AS ANYONE'S, BUT WHO'S GOT TIME TO DO THE RIGHT THING. BUT ABBEY HAS DIFFERENT IDEAS. ESTATE PLANNING. LIVES AT HOME. WON'T BE MOVING OUT ANYTIME SOON. DOUG & ABBEY SOLD HOUSE IN OAK PARK IN '98. MADE TIDY PROFIT, BUT PAID TOO MUCH FOR ... WILL NEVER BUY A LEMONDO AGAIN. HAVE TO START DOING SOME SERIOUS THINKING ABOUT HELPING WITH LONG-TERM CARE COSTS FOR PARENTS. FATHER ... AS THE ILLINOIS. DOUG & ABBEY THOUGHT GROWTH FUNDS WERE THE WAY TO GO FOR COLLEGE FUNDING. COULD HAVE USED A LITTLE MORE EMPATHY, ESPECIALLY ... ALREADY. THOUGH, WITH THE TRUST THEY SET UP FOR THE KIDS YEARS AGO, DON'T THINK DOUG EVER WANTS TO STOP WORKING. BUT WOULD LOVE TO FEEL THAT HE'S GOT A MORE NEW CONTRIBUTION ... ON TELEVISION SINCE THE ENTIRE FAMILY ARE SKI AND SNOWBOARDING FANATICS. DOUG IS IN VERY GOOD HEALTH, BUT FINDS THE HOURS ... ADEQUATE JOB OF MAKING MONEY, BUT WHAT'S A NORE ADVENTUROUS. HE WAS RESTLESS. FOR YEARS JOB OF MAKING MONEY, BUT WOULD LOVE ... ADEQUATE JOB OF MAKING MONEY, BUT WOULD LOVE ... A NORE THAN ADEQUATE JOB OF MAKING MONEY. BUT WOULD LOVE ... ADEQUATE JOB OF MAKING MONEY,

If our clients were all the same, their *portfolios* would be too.

They say the research has been sifted. The numbers have been crunched. The analysts have spoken: Behold! The ideal portfolio.

We say building a portfolio is not "one size fits all." It begins with knowing you — how you feel about money, how much risk you can tolerate, your hopes for your family, and for your future. By starting with the human element, our Financial Advisors can do something a black box can't do — take the benefits of what PaineWebber has to offer and create an investment plan unique to you. You'll have access to one of the industry's leading research and investment strategy teams. And a menu of products and programs designed to help preserve, grow and manage your wealth — backed by a support team that provides the top-quality service you deserve. What distinguishes PaineWebber's approach is our understanding of what distinguishes you. The difference may seem subtle at first, but when you see the long-term impact personal investment advice can have,

You'll say Thank you **PaineWebber**®

To learn more about PaineWebber call 1-888-PWJ-2001, Ext. 60,
or visit our web site at www.painewebber.com

MICHAEL
CRAIG

The Deerfoot Chair™

Our New American Originals
are made under the watchful eye and the
steady hand of perfectionists.

We proudly fashion,
in limited quantities, unique furnishings
of the highest quality.

To those who appreciate the best,
to those who can accept no less,
we offer the opportunity to
invest in
excellence
which
will endure.

The Railroad Baron's Bed®*

M. CRAIG & COMPANY
CABINETMAKERS

807 GERVAIS STREET • COLUMBIA, S C 292
803-254-5994
www.mcraig.com

Available through your interior designer or architect

Our comprehensive portfolio is available for $15.00 and
can be credited at time of purchase

RAILROAD BARON'S BED® and THE DEERFOOT CHAIR™
and features of both are registered trademarks of M. Craig Company

"THE HOUSE IS OF SPANISH-AMERICAN DESIGN BUT CAN BEST BE DESCRIBED AS KEATON STYLE."

I was pleased by your article about Diane Keaton's house and its Monterey furniture (Architectural Digest Visits, July 1999). When my husband and I were married forty years ago, he arrived at the wedding after having bought a house full of Monterey furniture. I have passed some pieces on to my children and, since I own an antiques business, have sold others. I still have pieces that I have moved from home to home. I enjoyed them because they are sturdy enough for a family and also have some architectural style.

DONNA LUBY
EUGENE, OREGON

I wanted to tell you how pleasant I found your July issue. Having had the opportunity to specialize in the conservation of old buildings, I found Diane Keaton's residence particularly interesting. I hope more people will share Keaton's way of thinking. One must keep in mind that a place without old buildings is like a person without a past.

JOHN SCHEMBRI
PAOLA, MALTA

I found Diane Keaton's house to be intriguing. However, I also found it quite disturbing that anyone would hang a photograph of buffalo running off a cliff to their certain death. The photo is very disconcerting in the otherwise peaceful bedroom.

CAROLYN JENKINS
ATHERTON, CALIFORNIA

Congratulations to Diane Keaton. Interior designer Stephen Shadley masterfully integrated her taste with museum-quality objects to create an environment that is organic, rich and warm. The excellent photographs reflect the Zen-like atmosphere of the rooms. The house may be of Spanish-American design, but perhaps it can best be described as Keaton style.

I-NA CHAO
NORMAN, OKLAHOMA

I have been a happy subscriber for two years, and every issue is a treat. Sometimes I come across something and think, Why would anyone want this in their house? But I have never been as strongly disturbed by an item as I was by the photograph in Diane Keaton's bedroom of the buffalo toppling over the cliff. It has burned an image in my mind that I hope someday will fade.

SHEILA BENWAY
OLD ORCHARD BEACH, MAINE

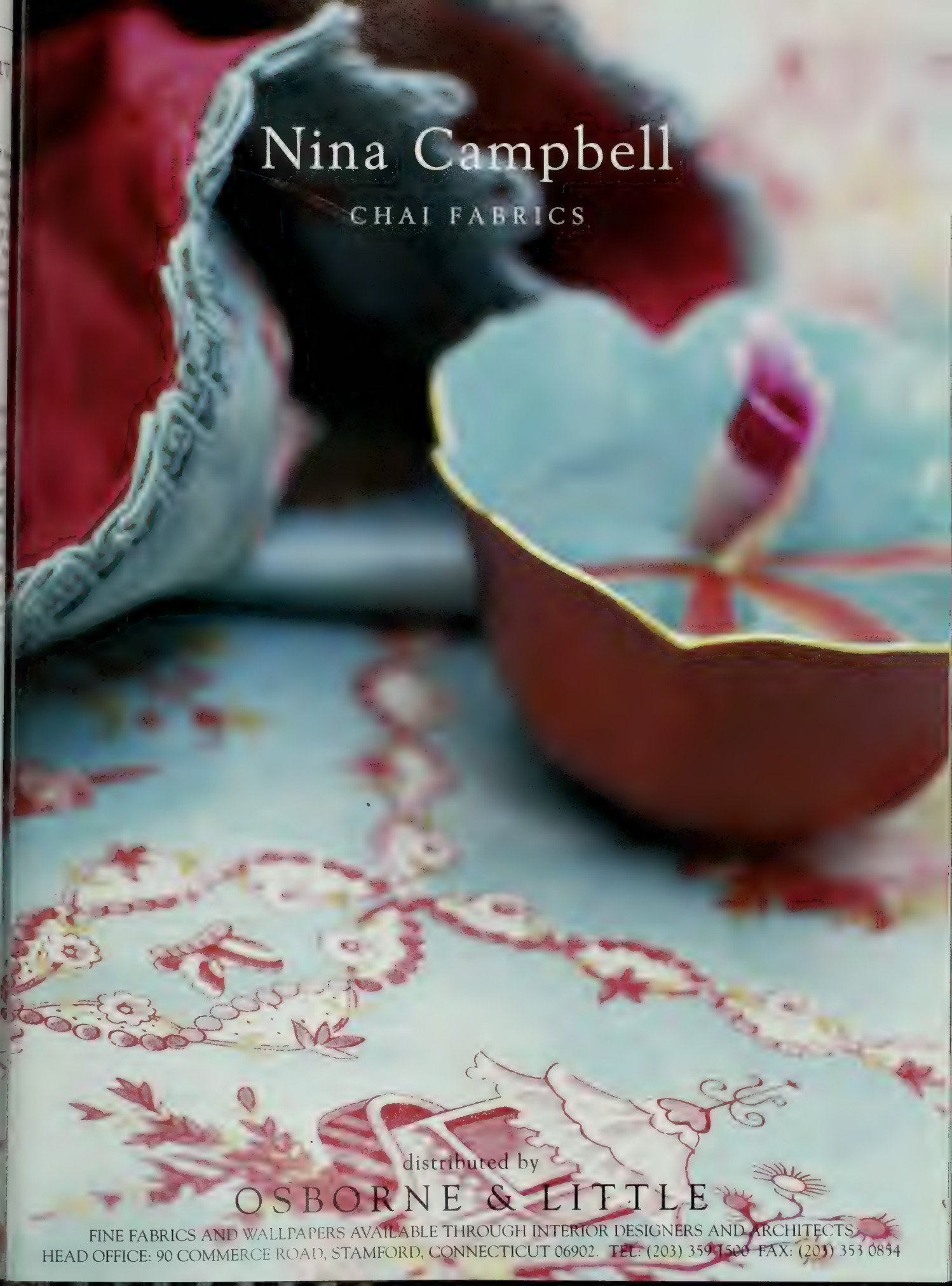
It was nice to see the article on Bradley and Debbie Gardner's dream realized in your July issue ("Hotels: Bali's Begawan Giri"). My wife and I were married at the resort in 1996 and stayed in Bayugita, the first completed villa. On a visit last month we had a few great days at the villas Tejasuara and Wanakasa. We still don't know which one we like best but feel no one would be disappointed in any of them. In addition, the pools on the trail to the Ayung River really contribute to the beauty of the grounds. We'll definitely return there.

BOB FLEMING
AUSTIN, TEXAS

I was delighted by "Camp Topridge Revisited" (June 1999). Many stories on the great Adirondack camps fail to mention the family that originally built Camp Topridge. Writer Steven M. L. Aronson is one of the few whose research included the Lothrops. Though the estate was sold to the Post family before my marriage to Earl Lothrop, my husband had many old photographs of the camp from its earliest period—views into another era, with Victorian matrons dressed in starched black linen. The current owners have restored the camp beautifully. It was a pleasure to see it so carefully preserved and used in the way it was intended—as a retreat for family and friends. Thank you for the article and the wonderful memories.

JOAN (EVERETT) LOTHROP
BOCA RATON, FLORIDA

The editors invite your comments, suggestions and criticisms.
Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.
E-mail: letters@archdigest.com


Nina Campbell
CHAI FABRICS
distributed by
OSBORNE & LITTLE
FINE FABRICS AND WALLPAPERS AVAILABLE THROUGH INTERIOR DESIGNERS AND ARCHITECTS
HEAD OFFICE: 90 COMMERCE ROAD, STAMFORD, CONNECTICUT 06902. TEL: (203) 359 1500 FAX: (203) 353 0854

The design world lost one of its brightest stars when Mark Hampton died. Next month we are honored to show one of his last projects, a house in Palm Beach that represents a master working at the height of his talent. The December issue also features the Southampton, New York, residence of Nan Swid, a longtime champion of contemporary design. Done by Stephen Sills and James Huniford, the house is a particularly sophisticated end-of-the-century statement. Other stories include visits with two musical men, Wynton Marsalis in Manhattan and Andy Williams in Branson, Missouri; a San Francisco penthouse by Barry Brukoff; Count Federico Zichy Thyssen's Arabian horse farm in Argentina; and the restored Governor's Residence in Hartford, Connecticut. In Milan, designer Piero Pinto reveals his best shopping sources, and in Paris, antiques dealer Bernard Steinitz gives us a tour of his rarefied realm. It's our last issue of the Millennium—don't miss it!

Paige Rense
Editor-in-Chief

Roland Flamini, a writer based in Washington, D.C., is the author of *Thalberg: The Last Tycoon and the World of MGM*. He is writing a biography of French diplomat Edmond Genet.

Michael Frank is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review* and *The New York Times*.

Paul Goldberger, an *Architectural Digest* contributing writer, is a Pulitzer Prize–winning architecture critic.

Judy Green writes for *Tatler*; her books include *Winners*, *Sometimes Paradise* and *Unsuitable Company*. She recently finished a novella, *The Gold Cigarette Case*, and is working on a new novel, *Get a Life*, both for Simon & Schuster.

Elizabeth Lambert is an *Architectural Digest* contributing writer who lives in London.

Carol Lutfy, an *Architectural Digest* contributing writer, has written for *Time* and *The New York Times Magazine*.

Eduardo Luis Rodriguez is an architect, writer and historian. His books on Cuban architecture include *The Havana Guide: Modern Architecture 1925–1965*, which will be published by Princeton Architectural Press in February.

Penelope Rowlands has contributed to *Vogue*, *Art & Auction*, *The New York Times Magazine*, *Premiere* and other magazines. She's currently writing *Weekend Houses* for Chronicle Books.

Susan Sheehan, an *Architectural Digest* contributing writer, is the author of seven books, including the Pulitzer Prize–winning *Is There No Place on Earth for Me?*

Nicholas Shrady lives in Barcelona. His book *Sacred Roads: Adventures from the Pilgrimage Trail* was published in April by HarperCollins.

Jeffrey Simpson, an *Architectural Digest* contributing editor, is the author of *The Hudson River 1850–1918* and *American Elegy: A Family Memoir*. His book *Chautauqua: An American Utopia* was published in June by Harry N. Abrams.

Nicholas von Hoffman is an *Architectural Digest* contributing writer. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.

Susanne von Meiss lives in Switzerland and writes for several European publications. She recently collaborated with Swiss photographer Reto Guntli on a series of books that were published in Germany.

Garry Wills's books on American history include *Cincinnatus: George Washington and the Enlightenment*, *Certain Trumpets: The Call of Leaders* and the Pulitzer Prize–winning *Lincoln at Gettysburg*.

Energizing Morning Cream

Rich in vitamins for visible radiance.

Start your day the right way with the supercharged, multi-benefits of Energizing Morning Cream. Moisture-rich, concentrated in vitamins essential to boost skin's youthful vitality. The dynamic synergy of natural plant and fruit extracts ensures optimum results. From the first application, skin is visibly smoother, more radiant. An added plus: CLARINS 'Anti-Pollution' Complex safeguards skin's beauty.

Clarins.
Exceptional Skin Care.

Give your skin a boost to jumpstart the day.

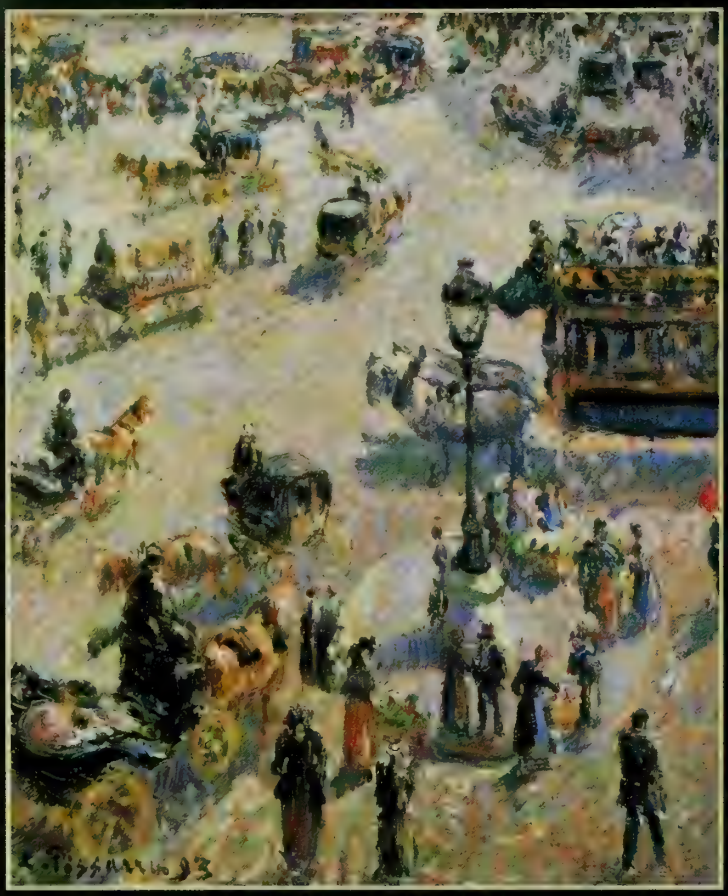
EXCLUSIVE INVITATION

Visit CLARINS Counter and receive your complimentary sample of NEW Energizing Morning Cream.

NORDSTROM

NEW

CLARINS
PARIS



Camille Pissarro (1830-1903)
Place Saint Lazare, Paris (detail)
signed and dated 'C Pissarro 93' lower left
oil on canvas, 15 in. x 18½ in. (38 cm. x 46 cm.)
Estimate: $1,400,000–$1,800,000

A Louis XVI ormolu-mounted [illegible] tulipwood, bois satiné and sycamore marquetry commode
by Jean-François Leleu
24¾ in. (63 cm.) high x 57½ in. (146 cm.) wide x 35 [illegible] cm.) deep
Estimate: FF12,000,000–FF18,000,000 ($2,000,000–$2,800,000)

THE AKRAM OJJEH COLLECTION

19th Century European Art

New York, 1 November 1999

Wendy Goldsmith on (212) 636 2080
Mark Poltimore on (44 20) 7389 2430

Impressionist and Post Impressionist Art

New York, 8 & 9 November 1999

Franck Giraud on (212) 636 2081
Nicholas Maclean on (212) 636 2080
Cyanne Chutkow on (212) 636 2080

Important French Furniture

Hôtel Métropole, Monaco
11 & 12 December 1999

Alistair Clarke on (212) 636 2197
Patrick Leperlier on (331) 40 76 85 80

Important Old Master Pictures

London, 17 December 1999

Francis Russell on (44 20) 7389 2075
Paul Raison on (44 20) 7389 2086

Highlights from the Collection will be exhibited in Zurich, Paris, London, Tokyo, San Francisco and New York.

CATALOGUES: (212) 636 2500 or (800) 395 6300

CHRISTIE'S

20 Rockefeller Plaza, New York, New York 10020. Tel: (212) 636 20[illegible]
Park Palace, 98000 Monte-Carlo. Tel: (377) 97 97 11 00
8 King Street, St. James's, London SW1Y 6QT. Tel: (44 20) 7839 90[illegible]
www.christies.com

kravetcouturekravetdesignkravetbasics 888 457 2838 WWW.KRAVET.COM

COVERING NEW GROUND / *fabrics & furnishings.*

AD *at* LARGE

SPLENDOR IN PARIS

VINCENT THIBERT

VINCENT THIBERT

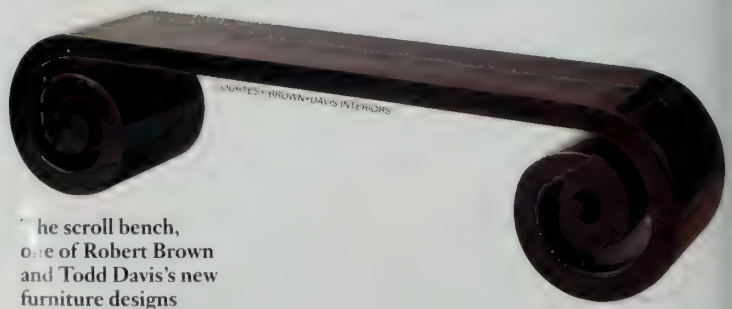
Palatial is probably the best word to describe **Ariane Dandois**'s new marble-faced three-level gallery (above) on the Right Bank, catercorner from the Elysée Palace. The stairs and the floors in the three main galleries are sheathed in a rare whitish Greek marble, and the staircase's solid-steel banister took ten men more than eight days to put in place.

Dandois (above, in the new space) describes herself as a "collector with a gallery." She became famous as the first antiques dealer on the Left Bank to introduce Japanese lacquered screens and baskets and Indian marble furniture to the public. She expanded to European lacquered pieces, and now, on the Right Bank, she shows a mix of furniture, chandeliers and decorative objects from the Baltic countries, Scandinavia and Russia.

For her first exhibition in the new space, she has gathered together 60 pieces of Italian painted furniture from the 18th and 19th centuries, many, she claims, never seen before on the international market. Galerie Ariane Dandois, 92 rue du Faubourg St.-Honoré; 75008 Paris; 33-1-43-12-39-39.

BOLD INTERPRETATIONS

In our interior design work we've done adaptations of many styles, but our first line of furniture shows who we really are," says **Robert Brown**. "Our designs are bold," adds his partner, **Todd Davis**, pointing out the massive scale of the scroll bench he and Brown created. The pair like to contemporize period furniture. "We took a George III chair, tweaked it and whomped it up with a Clarence House silk velvet check to make it stunning," Brown says of a piece similar to one they made for the British ambassador to the U.S. Brown•Davis Interiors, 1617 29th St. N.W., Washington, DC 20007; 202/333-5883.



The scroll bench, one of Robert Brown and Todd Davis's new furniture designs

continued on page 38

YO-YO MA FAVORS
ITALIAN INSTRUMENTS MADE IN THE
EARLY EIGHTEENTH CENTURY.

OCCASIONALLY, HOWEVER, HE
MAKES AN EXCEPTION.

Yo-Yo Ma says the 1712 Stradivarius he plays is "like a great Bordeaux," while the 1733 Montagnana is "earthier, like a Burgundy." About a third instrument, his Rolex, he says, "I just love it. You can use it for any occasion."

ROLEX

Rolex Datejust Officially Certified Swiss Chronometer.
For the name and location of an Official Rolex Jeweler near you, please call 1-800-36ROLEX. Rolex, ♛, Oyster Perpetual and Datejust are trademarks.

SAATCHI & SAATCHI

MADE IN ENGLAND

Christians®

LONDON · PARIS · NEW YORK

A registered trade mark encompassing the design and manufacture of the highest quality furniture. Please note that in accordance with our policy of conservation consciousness all furniture is manufactured in England using materials from managed resources.

BRITISH SHOWROOMS

LONDON Christians of Knightsbridge 0207 5819200
CHESHIRE The Original Christians Shop 01270 626869
SCOTLAND Christians of Edinburgh 0131 5572529
HAMPSHIRE Christians of Petersfield 01730 262314
ESSEX Christians of Brentwood 01277 223016
SUSSEX Christians of Handcross 01444 401277
SCOTLAND Christians of Aberdeen 01224 638222
CO. DURHAM Christians of Darlington 01325 333795
LANCASHIRE Christians of Leigh 01942 601003
LEICESTERSHIRE Christians of Leicester 01162 702713
KENT Christians of Hayes 0208 4625638
BIRMINGHAM Christians of Sutton Coldfield 0121 3520343
YORKSHIRE Christians of Beverley 01482 867856
GLOUCESTERSHIRE Christians of Cheltenham 01242 243731
ESSEX Christians of Coggeshall 01376 563022
MIDDLESEX Christians of Uxbridge 01895 468888
CHANNEL ISLANDS Christians of Jersey 01534 46506
HERTFORDSHIRE Christians of St Albans 01727 847631
KENT Christians of Tunbridge Wells 01892 619550
NORTHERN IRELAND Christians of Northern Ireland 01846 619999

AMERICAN SHOWROOMS

NEW YORK Christians on Madison Avenue (212) 570 6371
NEW YORK Christians at The Architects and Designers Building (212) 308 3732
NEW YORK Christians of Long Island (516) 365 2885
CONNECTICUT Christians of Greenwich (203) 629 9417
FLORIDA Christians at the Design Center Of The Americas (954) 926 5887
FLORIDA Christians of Palm Beach (561) 691 9454
SOUTH CAROLINA Christians of The Carolinas (803) 779 0061
CALIFORNIA Christians of Beverly Hills (310) 854 3862
CALIFORNIA Christians of Newport Beach (949) 717 7699
CALIFORNIA Christians of San Francisco Autumn 1999
NEVADA Christians of Las Vegas Autumn 1999
ARIZONA Christians of Scottsdale (800) 243 8828
DISTRICT OF COLUMBIA Christians of Washington DC (202) 314 5700
ILLINOIS Christians of Chicago Autumn 1999

WORLDWIDE SHOWROOMS

FRANCE Christians of France, Paris 01 4548 5757
BELGIUM Christians of Belgium, Antwerp 03 226 7145
HOLLAND Christians of Holland, Uden 0413 261 525
GREECE Christians of Athens 01 802 0557
RUSSIA Christians of Moscow, Autumn 1999
IRELAND Christians of Ireland, Dublin 1 800 200 758

TRADE ENQUIRIES

BRITAIN Christians will grant a further 2 franchises
Telephone Martin Warbrick in London 01727 841128

AMERICA Christians will grant a further 6 franchises
Telephone Robert Hughes in New York (212) 570 9026

WORLDWIDE Christians will grant 1 franchise for each country
Telephone Martin Warbrick in London +44 1727 841128

ROBERT MCLEOD

BANGKOK BAROQUE

The temple fragments, Thai and Burmese sculptures in wood, bronze and stone and the Buddhas that adorn architect and interior designer **Ed Tuttle**'s projects and his own residence on the island of Phuket (*AD*, Sept. 1998) are from **Neold Collection** in Bangkok. Tuttle visits Neold owner Chaiwut Tulayadhan every time he's in the Thai capital because "he's one of my best sources in Southeast Asia," the Paris-based designer says. "All of the pieces are good and authentic, and the curios are fascinating." Tuttle (left, at the shop) recently admired a flower stand from a temple (right). "He also manufactures beautiful teak contemporary furniture, woven baskets and bronze accessories, like hurricane lamps with bronze bases," Tuttle notes. Tulayadhan, who studied architecture and industrial design in Europe, opened his business in 1975, selling Thai and Chinese antiques and reproductions. Catering to locals and customers from abroad, he focuses on antiques and contemporary pieces that will fit into Western residences. Neold Collection, 149/2–3 Surawong Rd., Bangkok 10500; 662-235-8352.

ROBERT MCLEOD

BRONZE TILES

I was inspired by Kuba cloths for two of the patterns, and the leafy design came to me after I saw one of Andy Goldsworthy's ephemeral feather installations," **Clodagh** says of her new tiles (below), made by **Metaphor Bronze** and sold nationwide. "I did rectangular ones in addition to square because I love linear things—like limousines," she says with a laugh. Metaphor Bronze, P.O. Box 397, Ringoes, NJ 08551; 908/237-9570.

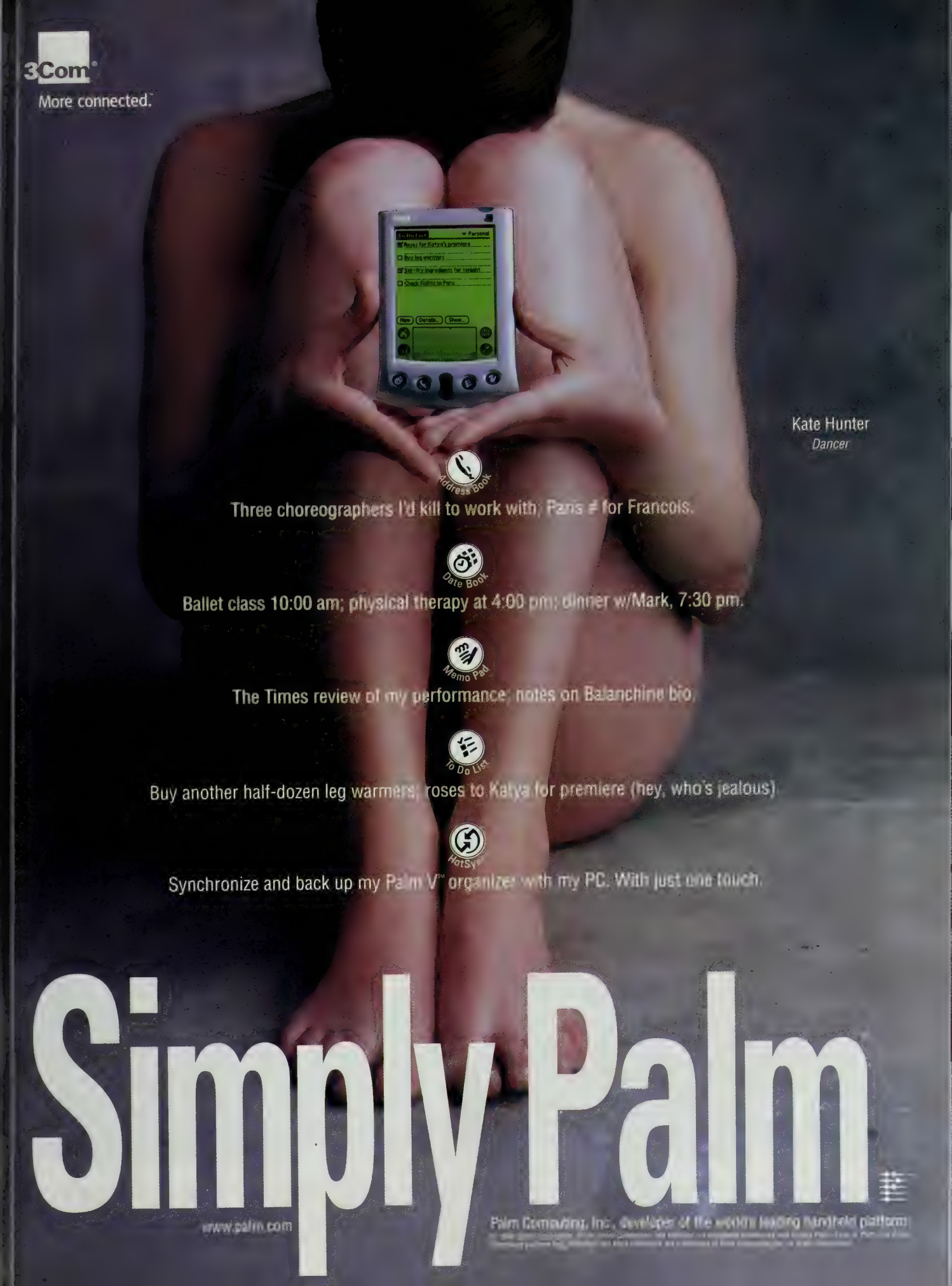
COURTESY METAPHOR BRONZE

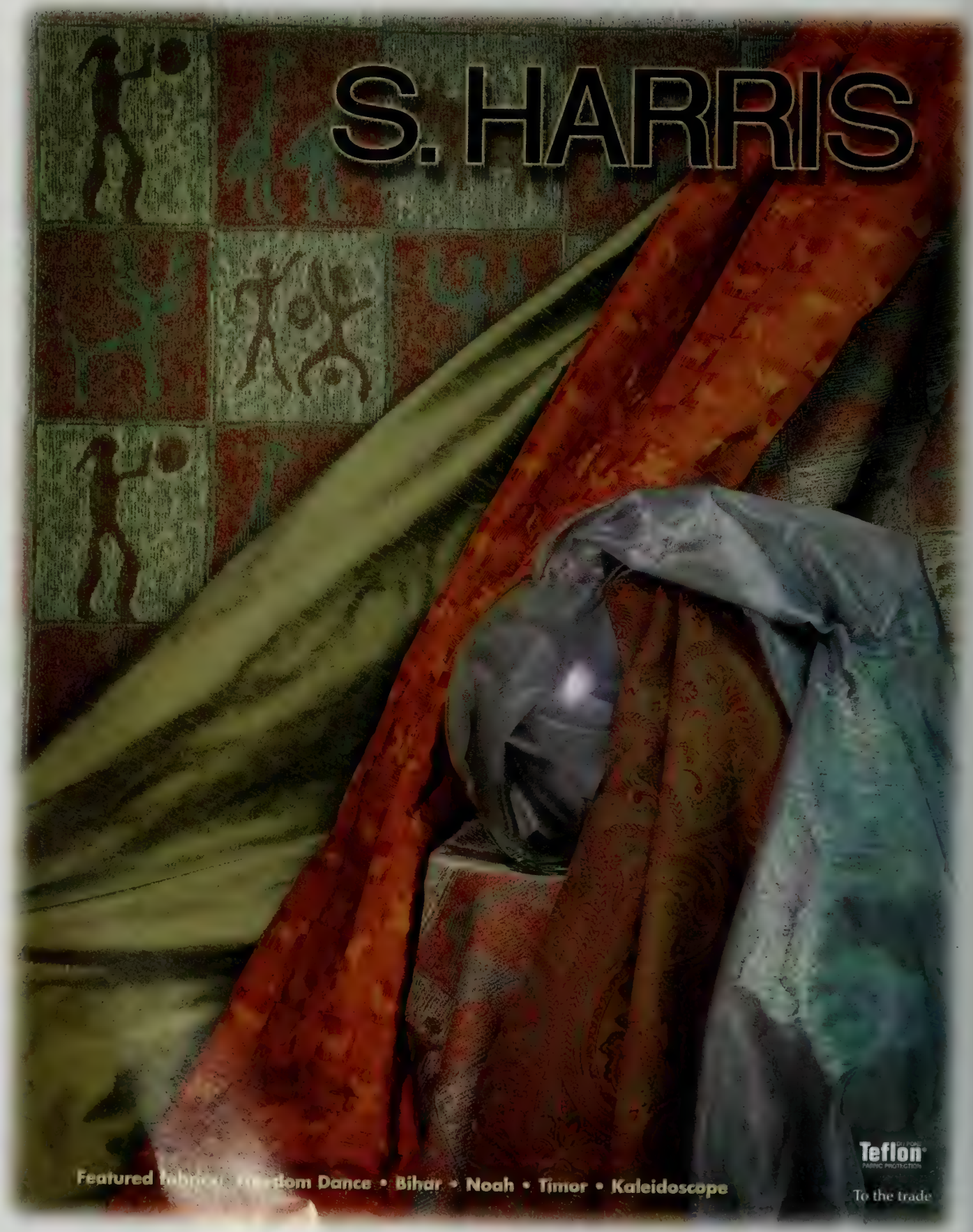
LALIQUE'S FURNITURE REVIVAL

Lalique's new Madison Avenue boutique has a surprise for visitors who venture up to the second floor: a landmark furniture collection based on panels that René Lalique designed for the Orient Express. Lalique dabbled in furniture design, creating a rosewood dining set for couturier Jacques Doucet in 1925, but not much was made after his death. "The Atlantic collection is an outgrowth of what he designed for Doucet," says Yves Coleon, president of Lalique North America. "It has an Art Déco heart but a modern spirit." The handcrafted pieces include a three-panel screen (right) and a bar, which are inset with Lalique's *Femme Bras Levés et Joueur de Pipeau* crystal design, a stool and tables. Lalique, 712 Madison Ave., New York, NY 10021; 212/355-6550.

JOHN

continued on page 42


3Com
More connected.
Kate Hunter
Dancer
Address Book
Three choreographers I'd kill to work with; Paris ≠ for Francois.
Date Book
Ballet class 10:00 am; physical therapy at 4:00 pm; dinner w/Mark, 7:30 pm.
Memo Pad
The Times review of my performance; notes on Balanchine bio.
To Do List
Buy another half-dozen leg warmers; roses to Katya for premiere (hey, who's jealous).
HotSync
Synchronize and back up my Palm V™ organizer with my PC. With just one touch.
Simply Palm
www.palm.com
Palm Computing, Inc., developer of the world's leading handheld platform



Corporate Offices • P.O. Box 470490 • Tulsa, OK 74147 • 800/999-5600

Atlanta • Boston • Charlotte • Chicago • Costa Mesa • Dallas • Dania • Denver • Honolulu • Houston • Laguna Niguel • Los Angeles • Minneapolis
Montreal • New York City • Philadelphia • Phoenix • Sacramento • San Diego • San Francisco • Scottsdale • Seattle • Troy • Tulsa • Vancouver • Washington, D.C.

J. SEWARD JOHNSON, JR.

"THE BEAUTY OF TIME AND SPACE" BRONZE, LIFE-SIZE

Seward Johnson's bronze sculpture of Renior's "On The Terrace" is one work in a new series of life-size realistic figures inspired by the paintings of the Impressionist Masters. Using icons of art history, Johnson hopes to tap into our memories of these images while encouraging us to step into both the atmosphere of the painting and the painter's imagination. The series includes works after Manet, Van Gogh, Caillebotte, Renoir and Monet. The city of Berlin, Germany is currently hosting a 22 piece solo exhibition of Johnson's bronzes through November.

SCULPTURE PLACEMENT, LTD.

P.O. BOX 9709, WASHINGTON, D.C. 20016
TELEPHONE 202.362.9310 FACSIMILE 202.986.0336
WWW.SEWARDJOHNSON.COM
CATALOG AVAILABLE

JOHN LEI

CARPETS FROM KATHMANDU

Was it worth having two very large carpets woven in the remote mountains outside of Kathmandu? "Absolutely," responds Manhattan-based **Campion Platt**, "and I'm designing another one." Platt (left, with one of the rugs) commissioned the abstract carpets from Adam Gilchrist, director of **Veedon Fleece**, the socially responsible London-based company that employs Tibetan refugees in Nepal. ("Only the adults," Gilchrist is quick to note. "We pay for the children to attend school and give their parents the equivalent of what their offspring would have earned had they been weaving.") "I decided to work with Adam because he was schooled at Sotheby's and he's keen on doing custom designs to perfection," says Platt. "He had a pencil-point image of the artwork done for the loom—that's how exact his work is. I even got faxes from Nepal during the weaving process showing me how the various forms and colors were intersecting so that if I needed to change something, I could." Platt, who checked the yarn samples and color boards before production began, was especially pleased when he received a quarter-size strike-off of the enormous carpet, which measures 19 feet by 16 feet. The weaving process took about four months, due to adjustments that Platt's clients requested in the design and the Tibetans' adherence to Buddhist rituals. "They're a little on their own schedule in Kathmandu," says Platt, "but it was definitely worth the wait." Veedon Fleece, 42 Nightingale Rd., Guildford, Surrey GU1 1EP; 44-1483-575-758.

GERARD'S NEW MAISON

It's a place that's about glamour and taste, but there's also a pleasing touch of academia," **Robert Bray** says about **Maison Gerard**, the long-established Art Déco shop that has moved across the street to new premises (right) on Manhattan's East Tenth Street. "I'm surprised at how often I see furniture there that's been recorded as a fine example of the period."

Gerard Widdershoven was one of New York's Art Déco pioneers, being the first to show René Buthaud and Pierre Chareau. "Before I started, other dealers would show Art Nouveau along with Déco," he says. Widdershoven, who is also popular with such designers as **Harry Schnaper** and architect **Thierry Despont**, and his new business partner, Benoist Drut, a former French lawyer and auctioneer, are proud of having proved the connection between Jean-Michel Frank and Adolphe Chanaux, who, they say, "realized" the designs Frank envisioned and signed. Maison Gerard, 53 E. Tenth St., New York, NY 10003; 212/674-7611.

LYNN MASSIMO

LYNN MASSIMO

continued on page 46

VACHERON CONSTANTIN

Manufacture Horlogère. Genève, depuis 1755

1972

Asymmetric, cambered case with screwed back.

Brushed silver dial with Roman Numerals.

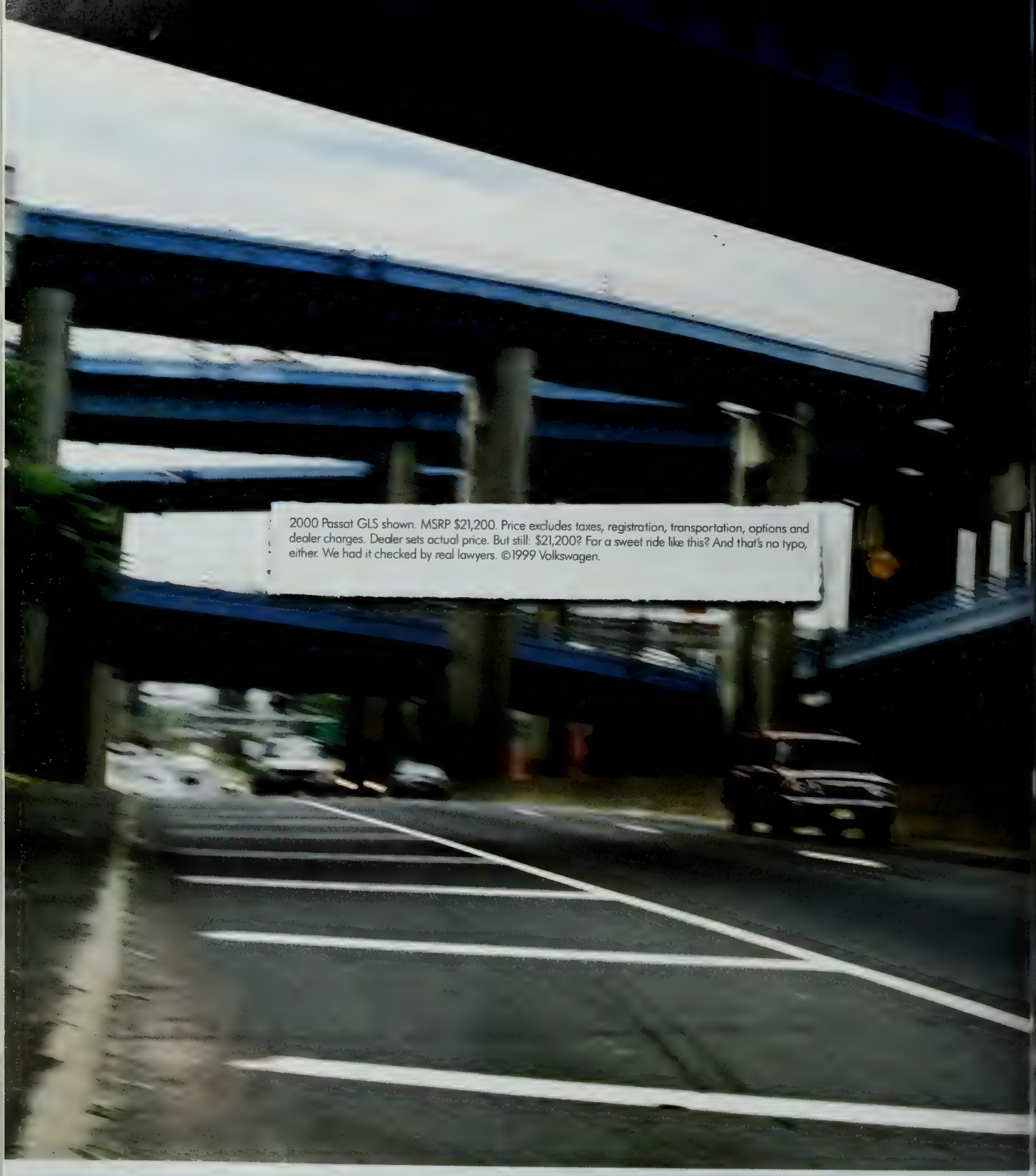
Folding buckle. In white, yellow or pink gold.

Shapur

Mozaffarian
FINE JEWELRY SINCE 1883

245 Post Street • San Francisco, CA 94108 • Tel (415) 392-1200

St. Francis Hotel • Union Square • 335 Powell Street • San Francisco, CA 94102 • Tel (415) 433-4333



1 800 DRIVE VW or WWW.VW.C

Drivers wanted.®
The Passat.

IRA MONTGOMERY

DALLAS MODERN

To accommodate the growing demand for 20th-century furniture, **Collage** has opened an additional and much larger store in the heart of Dallas's antiques neighborhood. Owners Abby and Wlodek Malowanczyk cater to local designers **Emily Summers** and **Mil Bodron** (*AD*, Mar. 1994) and to clients as far away as Copenhagen's industrial museum. "Herman Miller and Knoll continue to be very popular," says Abby Malowanczyk, "but so are the custom pieces Billy Haines made for expensive California homes in the 1940s." Collage's range is varied, from the Guitar chair, designed by Gio Ponti and Piero Fornasetti, and Isamu Noguchi's rare 1940s Rudder table to Richard Meier's 1982 black-lacquered table and chair set for Knoll and Tapio Wirkkala's 1958 table for Asko. Collage, 2820 N. Henderson Ave., Dallas, TX 75206; 214/828-9888.

IRA MONTGOMERY

The Guitar chair, by Ponti and Fornasetti, left, and a Tapio Wirkkala table at Collage

SECRET SUCCESS

Hidden away on the 28th floor of Chicago's John Hancock Center is one of the city's best-kept decorative arts secrets: the **Alan Koppel Gallery**. Koppel, who started as a collector, has turned his focus to dealing in modern and contemporary art and photography and 20th-century furniture, usually exhibiting this eclectic mix together. "I try to explain art in the context of other creative works that were done at the same time," he says. Designers such as **Leslie Jones** like to see Koppel's inventory, which can range from a Jean Prouvé table to paintings by Peter Halley, whom he has recently exhibited. Koppel arranges the pieces in vignettes, placing a ca. 1935 Ski chair by Dominique between a reproduction Carlo Mollino lamp and a 1981 work on paper by Jean Dubuffet. Alan Koppel Gallery, 875 N. Michigan Ave., Chicago, IL 60611; 312/640-0730.

RUSSELL INGRAM

Dominique's ca. 1935 Ski chair and a Mollino lamp at the Alan Koppel Gallery in Chicago

continued on page 50

2 a.m. Restless.

Maybe it's work.
Maybe it's the uncertainty over Y2K.
Maybe it's the future in general.

Maybe a new pair of pumps
would help you sleep.

SHOP

NeimanMarcus.com

Manolo Blahnik shoes at www.neimanmarcus.com

The Siena Collection

Inspired by the formidable terrain and impressive artistic heritage of the Tuscany region of Italy, Siena combines continental styling with fine craftsmanship. Here, an elaborate double pedestal table and majestic china cabinet are complimented by leather dining chairs featuring an olive wreath accent.

The Siena Collection is available through your interior designer. Bernhardt is a 110-year-old maker of fine casegoods and upholstered furniture, from traditional to contemporary.
For additional information call 1.888.290.9106
or visit our web site at www.bernhardtfurniture.com

Furniture Makers Since 1889

B E R N H A R D T

B E R N

ARDT

FRENCH BY THE BAY

Robert Domergue's space is smaller than a typical dealer's, and I may see several lovely Régence commodes other places, but he will have only one, and it will be most unique," says **Suzanne Tucker**, who buys nearly all of her French furniture from the San Francisco antiquarian. Francophiles can expect to get an eyeful at Domergue's Jackson Street shop, but he also sells Italian, Portuguese and Asian antiques, such as a coromandel screen. Tucker (right, at the shop) has purchased everything from accessories to collectors' items, pieces such as a ca. 1730 trictrac table of ebonized pearwood with ivory inlay, blue-and-white delft jardinieres for a San Francisco dining room and inexpensive but stylish Louis XIV–style steel andirons made in the 19th century. "One of my prized possessions is from Robert—a Louis XVI dining table I bought years ago," she says. The best part of her 12-year acquaintance with Domergue: "I can give him a shopping list whenever he goes to Europe." Robert Domergue, 560 Jackson St., San Francisco, CA 94133; 415/781-4034.

WILL MOSGROVE

DESIGNED FOR READING

John Loring's latest volume, ***Tiffany Jewels*** (Harry N. Abrams, $60), traces a small New York fancy-goods store's evolution into the world's top purveyor of diamond solitaires and fine sterling silver designs... ***Indian Interiors*** (Taschen, $39.99), with 500 photographs by Deidi von Schaewen, showcases 44 houses, from the Umaid Bhawan Palace in Jodhpur and an Art Déco palace in Gujarat to the elaborately painted traditional huts of Orissa... Alan Weintraub's pictures appear in the monograph ***The Architecture of John Lautner*** (Rizzoli, $75)... Nicholas Fox Weber and Pandora Tabatabai Asbaghi profile one of the most famous of the Bauhaus textile designers in the fully illustrated ***Anni Albers*** (Harry N. Abrams, $60).

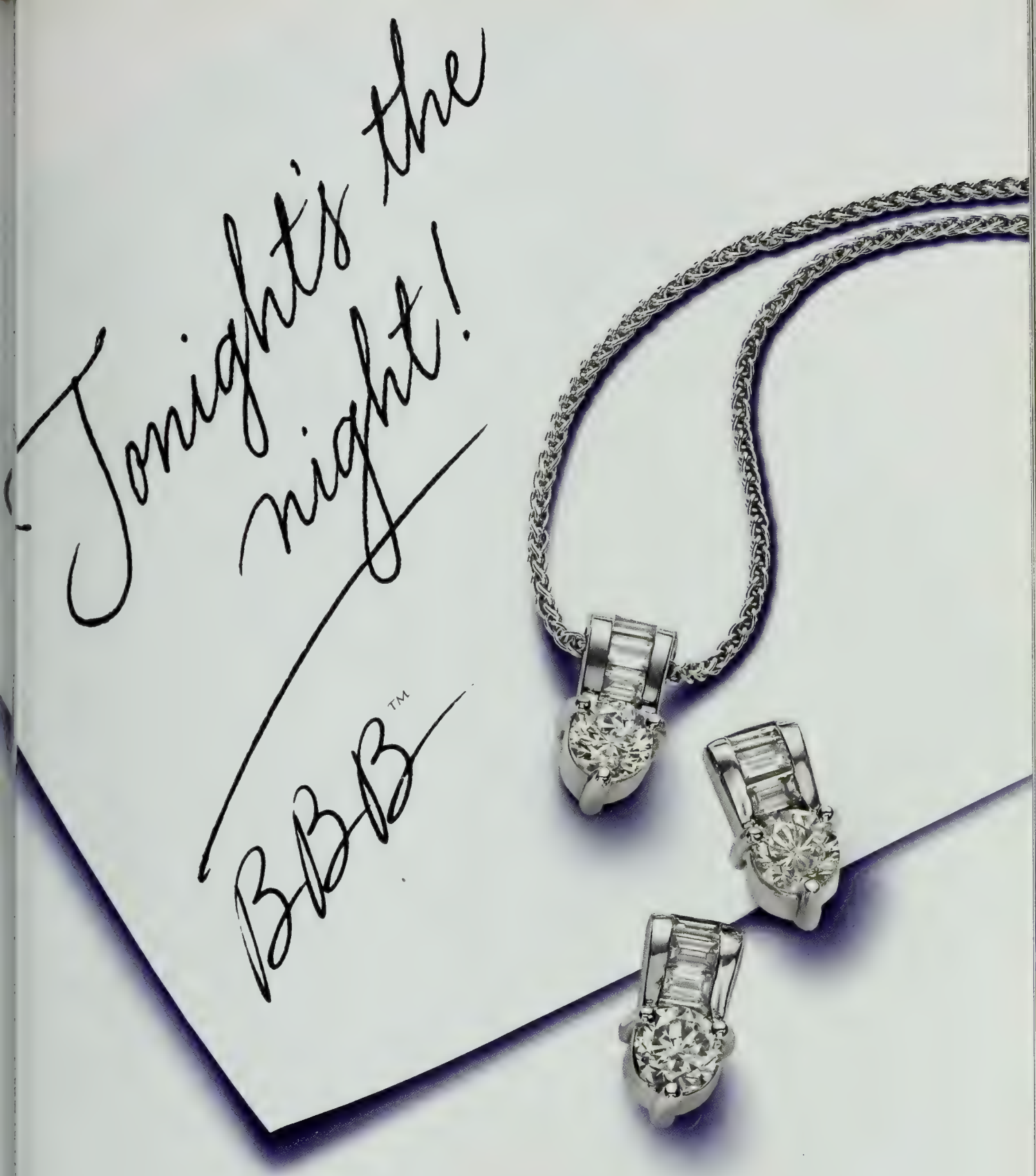
COURTESY MODERNE GALLERY

VINTAGE BRANDT PHOTOS

COURTESY MODERNE GALLERY

Years ago Joan Kahr, author of the recently released Abrams book *Edgar Brandt: Master of Art Déco Ironwork* (*AD*, Aug. 1999), began collecting black-and-white photos of Brandt's oeuvre, from floor lamps and tables to fire screens, gates, balconies and even a bicycle stand. About 200 of those pictures (left), which date back to the 1920s and were taken in Paris and in New York, where Brandt was based for a short time, will be exhibited along with 40 examples of his craftsmanship at the **Moderne Gallery** in Philadelphia through Dec. 24. "There has been no museum exhibit of his work in the United States," says Moderne owner Robert Aibel. Moderne Gallery, 111 N. Third St., Philadelphia, PA 19106; 215/923-8536.

continued on page 54



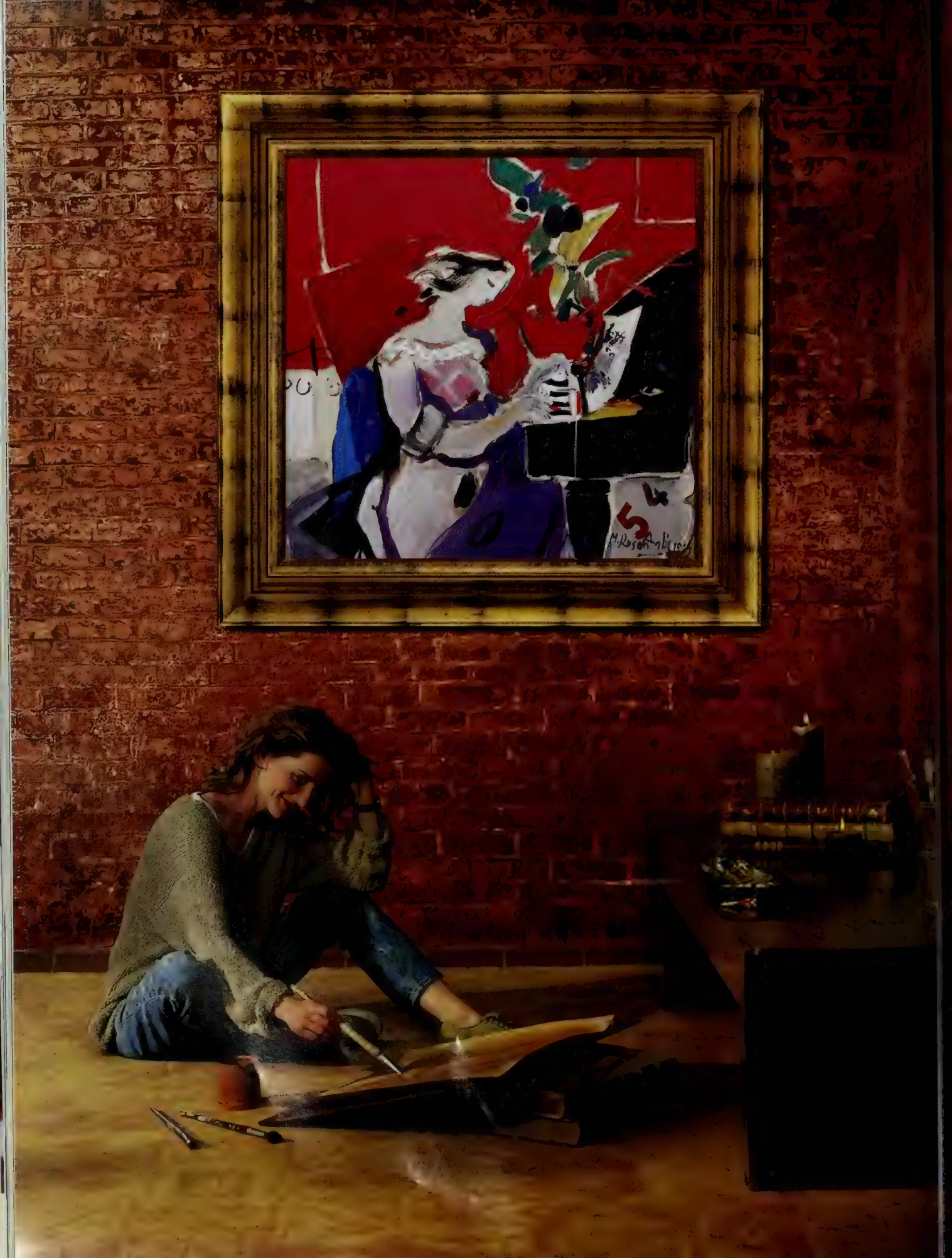
BAILEY BANKS & BIDDLE™

WORLD RENOWNED JEWELERS SINCE 1832

In prestigious malls across the country.

1-800-651-4BBB

Jewelry enlarged to show detail.



CRAIG PONZIO

SIGNATURE FRAME COLLECTION

LARSON·JUHL

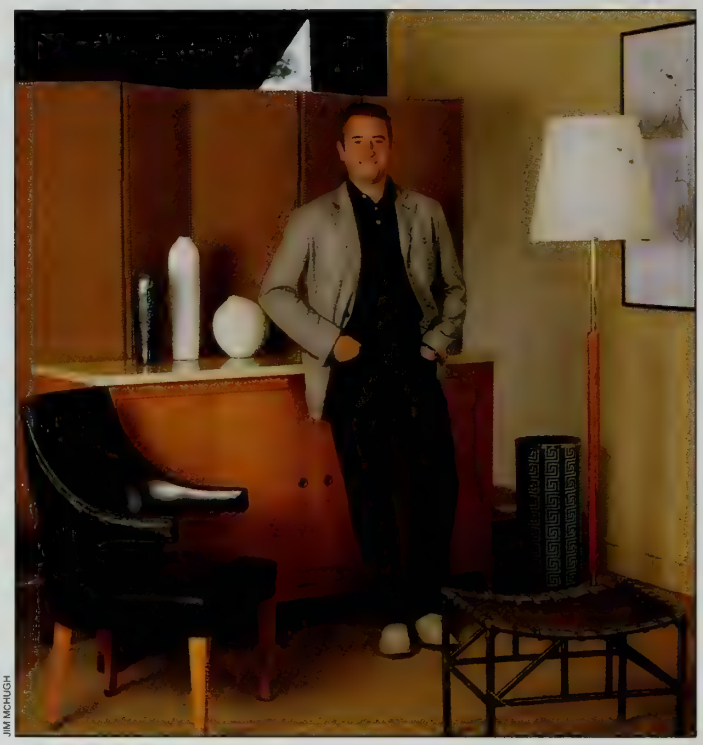
CUSTOM FRAME THE BEAUTY OF YOUR HOME

EXCLUSIVELY THROUGH CUSTOM FRAMERS AND DESIGNERS

A LONDON ORIGINAL

His window is always immaculate—the perfect desk with the perfect chair, the perfect vase on top, nothing more, nothing less," interior designer **Jonathan Reed** says of Raymond Paynter, the American owner of **Hemisphere**, an elegant shop in Chelsea noted for its display of fine French furniture from the 1940s. "I like the way he edits the pieces he has to show."

Paynter, a New Yorker, has been in business in London since 1992. He concentrates on French furniture from the 1930s to the '60s, Italian midcentury designs and other European pieces, which he sells mostly to interior designers and architects and some dealers from France and the United States.



JIM MCHUGH

"Other shops focusing on the forties present a different image," explains Reed. "Raymond dissects what he's selling from other influences to give a particular look. He knows it's not for everyone, but there's a definite thread running through it."

What Paynter has, and what Reed likes, are "luxurious things with clean lines and a lack of unnecessary ornamentation," the designer says. "The furniture is of good proportion and materials." Examples of Paynter's taste: a set of André Arbus klismos chairs and a rare red leather desk by Jacques Adnet. "My favorite purchase," says Reed, "has to be a pair of exquisite white-linen-covered chairs by Jules Leleu." Hemisphere, 173 Fulham Rd., London SW3 6JW; 44-171-581-9800.

KEEPING TIME IN CHICAGO

The Chicago firm **Architectural Artifacts, Inc.**, where **Bruce Gregga** finds a variety of antiques, recently bought 22 large 19th-century clock faces used on public buildings from the English clockmaker John Smith & Sons of Derby, which had kept them in inventory since the 1890s. The metal skeleton faces, which were auctioned, range in diameter from three feet to eight feet and were taken from churches, clock towers and schools. Stuart Grannen, the owner of Architectural Artifacts, had already collected a dozen clock faces from France, Belgium and Luxembourg. He points out that the Continental clock faces are cast iron, enamel over sheet iron, or copper, while the English ones are heavy cast iron. Architectural Artifacts, Inc., 4325 N. Ravenswood, Chicago, IL 60613; 773/348-0622.

CLOCK FACES COURTESY ARCHITECTURAL ARTIFACTS, INC.

At Architectural Artifacts in Chicago, 19th-century clock faces from the English firm John Smith & Sons

continued on page 58

PATEK PHILIPPE
GENEVE
Who will you be in the *next* 24 hours?
Twenty-4®
by Patek Philippe
For information: Patek Philippe, Dept. 705, One Rockefeller Plaza, New York, New York 10020. Tel: (212) 581 0870. www.patek.com

Truth. Wisdom. Chinoiserie.

First things first.

Taking precedence: a magnificent Chippendale commode, hand-lacquered with an 18th-century depiction of the Chinese landscape. From the Victoria and Albert Museum Furniture Collection, exclusively through the John Widdicomb Company.

Meredith O'Donnell Houston, TX • **D. Edmunds** Burr Ridge, IL • **Porters of Racine** Racine, WI • **Richard Honquest Fine Furnishings** Barrington, IL **Glabman's** Costa Mesa, Los Angeles, Pasadena, Woodland Hills, CA • **Sonoma Interiors** Toronto, ONT• **Greenbaum Interiors** Morristown, Paterson, NJ **Valley Furniture Shop** Wallington, NJ • **Colony House** Arlington, VA • **Mathews Furniture** Atlanta, GA • **Frank Patton Interiors** St. Louis, MO **Parvizian, Inc.** Chevy Chase, MD • **Masir's Furniture Company** Seattle, WA • **Decor House** Coral Gables, FL • **E. J. Audi Fine Furniture** New York, NY **Beverly Hall** Atlanta, GA • **Linder and Associates** Mc Kees Rocks, PA • **Klingman's** Grand Rapids, MI • **Classic Galleries** Huntington, NY • **Robb & Stucky** Naples, FL • **Beacon Hill Showrooms** Boston, Chicago, Dallas, Dania, Houston, Los Angeles, New York, Philadelphia, San Francisco, Seattle, Troy, Washington D.C.

800.845.9472 www.johnwiddicomb.com

AVAILABLE THROUGH INTERIOR DESIGNERS AND ARCHITECTS.

LANTA BOSTON CHICAGO DALLAS DANIA DENVER HOUSTON LAGUNA NIGUEL LONDON LONG ISLAND LOS ANGELES MINNEAPOLIS MONTREAL
EW ORLEANS NEW YORK PHILADELPHIA PHOENIX SAN FRANCISCO SEATTLE TORONTO TROY WASHINGTON DC 888 • LEEJOFA WWW.LEEJOFA.COM

WITH EVERY STEP,
THE STARK TOUCH.
STARK
CARPET

AD at LARGE

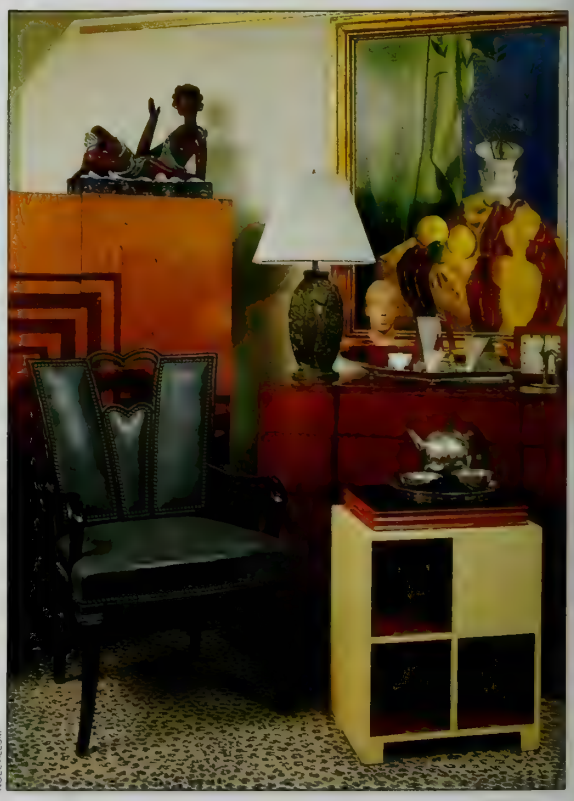
COLLECTORS' CACHE IN MADRID

TIM CLINCH

"Our main criterion is whatever fits," Manuel Martín Rodríguez jokes about **Rasdom**, the shoe-box-size Madrid antiques store he jointly owns with Arturo Giralt. In fact, there is a rapid turnover in the ceramics, porcelains, furniture and other collectibles—mostly 18th- and 19th-century Spanish—squeezed into Rasdom. "I started coming here because I'm an obsessive collector myself," says **Duarte Pinto Coelho** (left, at the shop). He has bought 19th-century canes to adorn the entrance of a client's apartment and recently was considering a corner table with a *faux-marbre* top and gilt legs and a late-18th-century gilt carved Neoclassical mirror adorned with a mask. Rasdom, Núñez de Balboa 13, 28001 Madrid; 34-91-575-0212. □ ·

AMERICAN DECO IN NEW YORK

After dealing in Art Déco and modernist furniture in Baltimore for a number of years, Gene Watson, in his words, "had a midlife crisis and brought my furniture to New York." In the short time Watson has been on the Upper East Side, **Stephen Sills** and **James Huniford** and **Thad Hayes** have discovered his shop, **Skyscraper** (right), and his pieces have been shipped to **Kerry Joyce** in California. American Déco is Watson's area of interest, and he is a specialist in such craftspeople as Eugene Schoen, "who was supposed to do the interiors of Radio City Music Hall, but Donald Deskey got the job instead"; Paul Frankl, known for his "skyscraper" bookcases; and Gilbert Rohde, Herman Miller's head designer from 1930 to 1944. Skyscraper, 237 E. 60th St., New York, NY 10022; 212/588-0644.



NOEL ALLUM

THE STARK TOUCH
ARK CARPET ✦ OLD WORLD WEAVERS FABRICS ✦ STARK FINE FURNITURE
Room design by Scott Salvator Incorporated for The Kips Bay Showcase.
D & D Building, 979 Third Avenue, New York, NY 10022 (212) 752-9000, www.stark carpet.com. To the trade only.
CARPET: Summer Flowers Yellow; FURNITURE: Scott Armchair with Lakme Rose-Vert, Low French Oval Back
Dining Chairs with Bahia Boucle Gold/Beige seats & Tournon Pink/Gold backs, Clover Ottoman with Serval Bobcat,
Window Seat Cushion: Perla Rose-Vert; DRAPERIES: Ontario Absinthe, Balloon Valance, Sarah Stripe Multi Yellow.
ATLANTA BOSTON CHARLOTTE CHICAGO CLEVELAND DALLAS DANIA DENVER HIGH POINT
HONOLULU HOUSTON LOS ANGELES PHILADELPHIA PITTSBURGH PORT WASHINGTON RALEIGH
SAN FRANCISCO SARASOTA SCOTTSDALE SEATTLE ST. LOUIS TROY WASHINGTON, D.C. LONDON
Stark

Handles curves, rain, ice and snow.
So agile, it can even handle the skeptics.
Independent front and rear suspension. Advanced anti-lock brakes. And traction control, standard on all Jaguars. The
however the road – or the weather – turns. Because while we're happy to design our interiors with the finest burl walnu
Call 1-800-4-JAGUAR or visit www.jaguar.com/us. Remember, always wear your safety belt and secure children in the back seat. © 1999 Jaguar Cars.

the Jaguar XJ8 exceptional agility, precise steering and a controlled yet responsive ride,
Connolly leather, we believe the ultimate comfort is feeling in control of any situation.
JAGUAR
THE BLENDING of ART and MACHINE

ATLANTA RISING

CHARLES GANDY AND WILLIAM PEACE SHARE THEIR BEST SOURCES

"Atlanta mixes sophistication with old-fashioned southern charm," says Charles Gandy. BELOW: Gandy and his partner, William Peace, left, at Jon Eric Riis.

RIGHT: "Riis displays the most beautiful antique Asian textiles and objects," notes Gandy. The Buddha is from Burma. BOTTOM: The city at dusk.

Text by Susan Sheehan
Photography by Alec Marshall

WHEN I FIRST STARTED in this business, we felt we had to go to New York or Europe if we really wanted to shop," says Atlanta interior designer Charles Gandy. "No more. Now New York and Europe are coming to Atlanta."

He and his partner, William Peace, begin a recent shopping day in a former bordello built in 1904 as a mansion by a relative of Emily Dickinson's. In 1982, when Jon Eric Riis, an internationally recognized fiber artist, and Richard Mafong, a no less acclaimed metalsmith, bought the Italianate Revival house, one of their first tasks was to discard thirty tattered mattresses. Within a few years they had knocked down walls that had divided the house into twenty-six small rooms and restored the four-story mansion to its original splendor.

Today their residence in midtown Atlanta is also the place they work—Jon Eric Riis Designs. Riis keeps several looms busy in the basement, while Mafong has a metal shop there. The house has also become a showcase for the many collections they have acquired on their travels, which include three trips to China and Europe each year.

"I specialize in Ming and Qing Dynasty textiles, rank badges, seventeenth- through nineteenth-century robes and temple hangings, nineteenth-century shoes for women's bound feet and many other artifacts," Riis says. "I also sell Indian, African and Central American textiles."

Gandy has bought a variety of items from the two friends: Chinese brush pots; an abstract three-panel metallic-and-silk-thread tapestry by Riis; and a centerpiece with gold-plated spikes by Mafong.

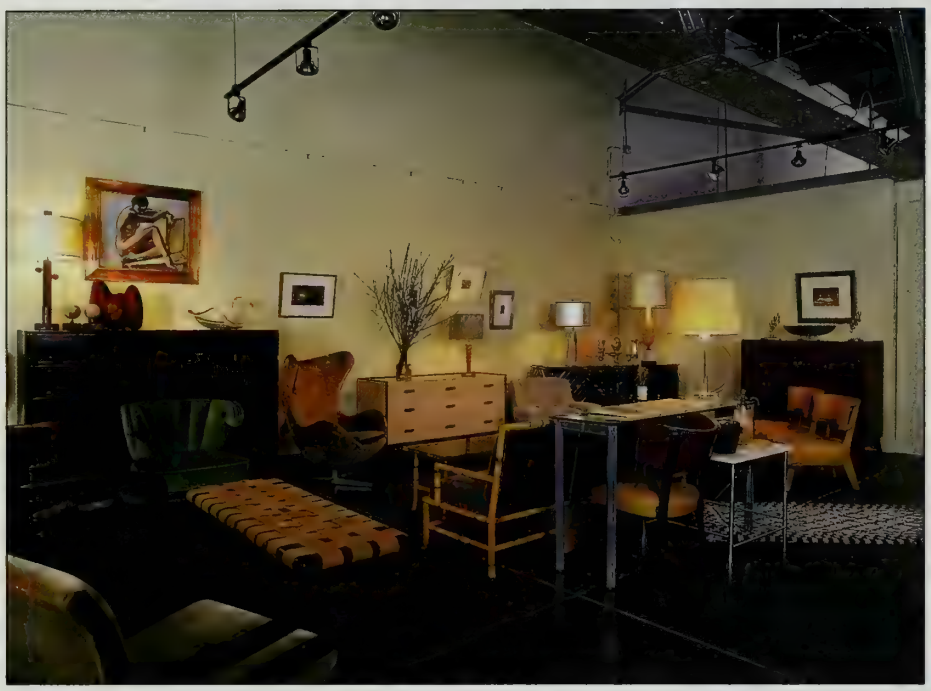
Riis and Mafong came to Atlanta to teach at Georgia State University and stayed. Julia-Carr Bayler, a Richmond native, moved there in 1998 because "this city is growing like crazy," she says. In 1970 the population of Atlanta was about 500,000; the greater metropolitan area is now 3.7 million and soaring. From her

continued on page 64

Classic Diamond Solitaires, 800.988.4110

HARRY WINSTON

NEW YORK . BEVERLY HILLS . PARIS . GENEVA . TOKYO . OSAKA



LEFT: "Belvedere sells designs from the thirties to the sixties." The circa 1950s bench with original canvas webbing is by T. H. Robsjohn-Gibbings.

BELOW: A group of mid-20th-century lamps on a circa 1950s Paul Laszlo desk includes a pink Venetian glass lamp, left, and a mercury glass column lamp, far right.

continued from page 62
shop, Belvedere, she sells half of the mid-twentieth-century furniture she specializes in to Atlantans and half to designers from the rest of the country.

"I admire Warren McArthur's machine age–style furniture, T. H. Robsjohn-Gibbings, William Haines and James Mont," she says. "Mont's long career was full of ups and downs—stints in jail, name changes, a business he often moved around. But what a client list he had! He sold pieces in the Chinese modern style to movie stars and mobsters, from John Barrymore and Bob Hope to Frank Costello and 'Lucky' Luciano."

Gandy admires Bayler's discerning eye. "I bought a collection of mercury glass for a client that was special in its range of shapes—vases, footed bowls and wig stands. As a group they almost become a piece of sculpture," he says. Of the chair in which he is seated he adds, "First she found a fine Thonet bentwood chair that was probably covered in Naugahyde, and then she re-covered it in chocolate

continued on page 66

ABOVE: "Interiors Market is a converted warehouse with forty-five stalls carrying antiques, architectural elements and decorative accessories."

RIGHT: Suzanna Cullen shows Gandy a circa 1790 Virginia miniature desk at the Levison & Cullen Gallery. "They have fine American and European antiques."

SHE YEARNED FOR SUNLIGHT, yet needed her privacy.

Then Hunter Douglas showed her something she had never seen before.

Introducing Luminette Privacy Sheers.® The surprising union of sheerness and privacy. Inconceivable until now. Yet incredibly, Hunter Douglas has embraced the power of light in a sheer window dressing, without sacrificing privacy.

Adjustable fabric vanes *Soft, sheer fabric front*

With Luminette Privacy Sheers, soft fabric vanes rotate to invite the beauty of the outside in, or keep the inside out of sight. Transforming any room into a perfect reflection of the mood, the moment, and the personality within.

Call 1-800-205-8225 *for a free design brochure as well as the location of your nearest Hunter Douglas retailer.*

1-800-205-8225

HunterDouglas
WINDOW FASHIONS

www.hunterdouglas.com

CHANGING THE WORLD. ONE WINDOW AT A TIME.

ATLANTA RISING

BELOW: Gandy inspects a folk art gilt American eagle that was transformed into a lamp at Edgar-Reeves. "This is *the* place for lamps and shades."

RIGHT: Beyond the archway in the showroom are lamps made from 19th-century knife boxes, tole tea canisters and Italian altar sticks.

continued from page 64

Ultrasuede. It looks terrific."

Interiors Market, whose manager describes it as an antiques center, consists of spaces rented by forty-five dealers in a former warehouse in the upscale Buckhead section of Atlanta. "I come here because I like to go to Loehmann's, and there's such an overwhelming amount of stuff that I really have to be discriminating," says Gandy. He spots a silver sardine fork, a Steuben owl and a rattan train seat from Chicago. "In the past I've purchased an oval peach-amber Venetian glass chandelier for a sophisticated house in Florida, among many other things."

They next drive a short distance to the Levison & Cullen Gallery. "Deanne Levison and her daughter, Suzanna Cullen, specialize in American antiques," he says. "They have particularly fine southern pieces. Deanne is one of the country's leading authorities on American furniture, and Suzanna soon will be."

Levison has authenticated furniture for numerous museums, and when Sotheby's auctioned the Appleton secretary in January 1999, she represented a client at the sale. It was one of the most important pieces of American furniture ever to come on the market, given both its provenance and its condition, and she was successful in acquiring it for the client for $8,252,500, the second-highest price ever paid for a piece of American furniture. It is currently on loan to the Philadelphia Museum of Art.

Cullen is minding the store this afternoon. "Look at this miniature slant-top desk," she says. "It's Virginia Chippen-

continued on page 70

ATLANTA SOURCES

1 **JON ERIC RIIS DESIGNS LTD.**
875 Piedmont Avenue N.E.
404/881-9847
Asian textiles and antiques and metalwork
By appointment only

2 **BELVEDERE**
1200-A Howell Mill Road
404/352-1942
Mid-twentieth-century furniture

3 **INTERIORS MARKET**
55 Bennett Street N.W.
404/352-0055
Eclectic antiques

4 **THE LEVISON & CULLEN GALLERY, INC.**
2300 Peachtree Road
404/351-3435
American and European antiques

5 **EDGAR-REEVES**
349 Peachtree Hills Avenue
404/237-1137
Lamps and shades

6 **REGEN-LEIGH ANTIQUES**
3140 E. Shadowlawn Avenue
404/262-9303
English, Continental and Asian antiques

7 **EUGENIA'S AUTHENTIC ANTIQUE HARDWARE**
5370 Peachtree Road
Chamblee
770/458-1677
Period hardware

BVLGARI

Ovale.
A new classic for women

In 18 kt gold and with diamonds on dial. Also available in white gold.

Roma • Paris • London • New York • Tokyo

For information or for a catalog please call 1-800 BVLGARI • www.bulgari.com

Wave Sofa Patent Pending © 1999 J. Robert Scott, Inc

J. ROBERT SCOTT

Introducing Tapis, an innovative fabric collection combining tapestry weaving techniques with contemporary design and a forward color palette to create modern classics. A textile evolution. Seen only through the eyes of Sally Sirkin Lewis.

SOFA BY SALLY SIRKIN LEWIS Tapis Skating: Persimmon/Ebony Tapis Solid Wool Cable: Persimmon and Ebony Toll free (877) 207-5130 www.jrobertscott.com

v York London Los Angeles Chicago Washington D.C. Atlanta Boston Dallas Dania Denver Houston Portland Salt Lake City San Francisco Seattle Montréal Toronto

BELOW: "Regen-Leigh Antiques, which is located in a charming cottage in Buckhead, offers wonderful English, Continental and Asian antiques."

RIGHT: "Exceptional beauty and rarity inform their choices," says Gandy, who stands next to a 19th-century Italian parcel-gilt table.

continued from page 66
dale, circa 1790, and very rare because of its form and size: only twenty-four inches tall. It's walnut with yellow pine and has its original surface and brass." Turning to a bureau, she observes, "It's easy to tell it was made around Charleston, given its construction and that cypress is its secondary wood. Cypress appears not to have been used outside that area, so its presence in a piece is considered to be verification of its origin."

Levison, a native of Georgia, opened her business in 1961; her daughter joined her in 1989. Ninety percent of their furniture is sold to people living north of North Carolina, where collectors, who live around eighteenth-century architecture, tend to be more concerned with the integrity and investment value of a piece than simply with its aesthetics.

Gandy knows that whatever he buys from Levison and Cullen will be authentic and that it is the gallery's policy to ask clients who wish to sell a piece to give them first refusal. "We believe that if something is good enough for us to invest in and own once, it's good enough to own again," says Cullen. "A buyer should think carefully before buying from a dealer who doesn't want to take a piece back. If they don't want to own it twice, why should the buyer want to own it once?"

Whereas Suzanna Cullen grew up in the antiques trade, Stephanie Edgar Reeves did not launch her lamp and lampshade business until she had spent twenty years as a fourth-grade teacher. Four years ago, perceiving a need for a store that carried unique lamp bases and custom shades, she opened Edgar-Reeves in the Peachtree Hills neighborhood of Buckhead.

To Reeves, almost any article she sees is "dying to be a lamp." Among the nineteenth- and twentieth-century objects she has put to use as lamps are andirons, urns, vases, bathtub feet, tea canisters, finials, gilt lions and eagles, knife boxes and altar sticks. "Because of our location, we

continued on page 78

LEFT: Peace and Lance Dobson examine an antique door knocker at Dobson's shop, Eugenia's, in Chamblee. "Everything's authentic," says Gandy.

ABOVE: Glass, wood, brass and porcelain doorknobs and back plates from old buildings fill the shelves. "You won't find any reproductions here."

Belt watch with two interchangeable straps in box calf and crocodile.

CHANGE WATCH
WITHOUT CHANGING WATCHES.

ble at Hermès Boutiques and Selected Fine Jewelry Stores.
For information, please call 1-800-441-4488

Beauty and Strength
the ultimate
Seduction

AARON BASHA

SUPER PLATINUM

Neiman Marcus

Dallas, TX

Seattle, WA

Newport Beach, CA

Beverly Hills, CA

Aaron Basha Boutique

New York, NY (212) 935-1960

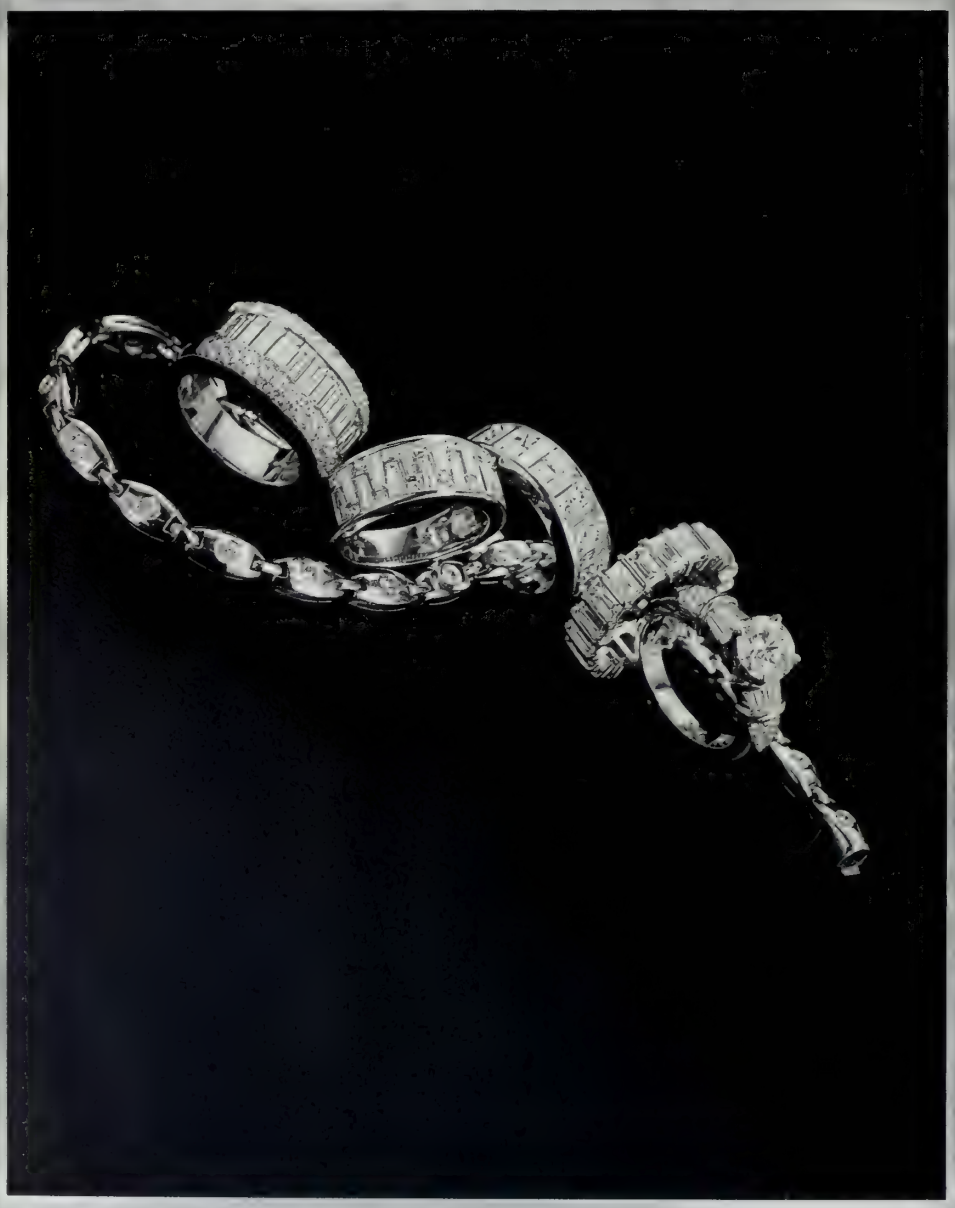
Platinum

the Rare find

The Purest, Strongest, most Precious of all metals.

Mr. Baguette

800-598-3456



AMIR H. MOZAFFARIAN

Fine Jewels Since 1883

San Francisco, CA (415) 391-9995

For more information about Platinum Jewelry visit www.preciousplatinum.com

Gumuchian Fils

Kerns
of Burlingame
Burlingame, CA (650) 348-7557

Platinum
the Rare find
The Purest, Strongest, most Precious of all metals.

For your nearest retailer please call (800) 223-0774

cédé

FASCINATION PLATINUM

AMIR H. MOZAFFARIAN

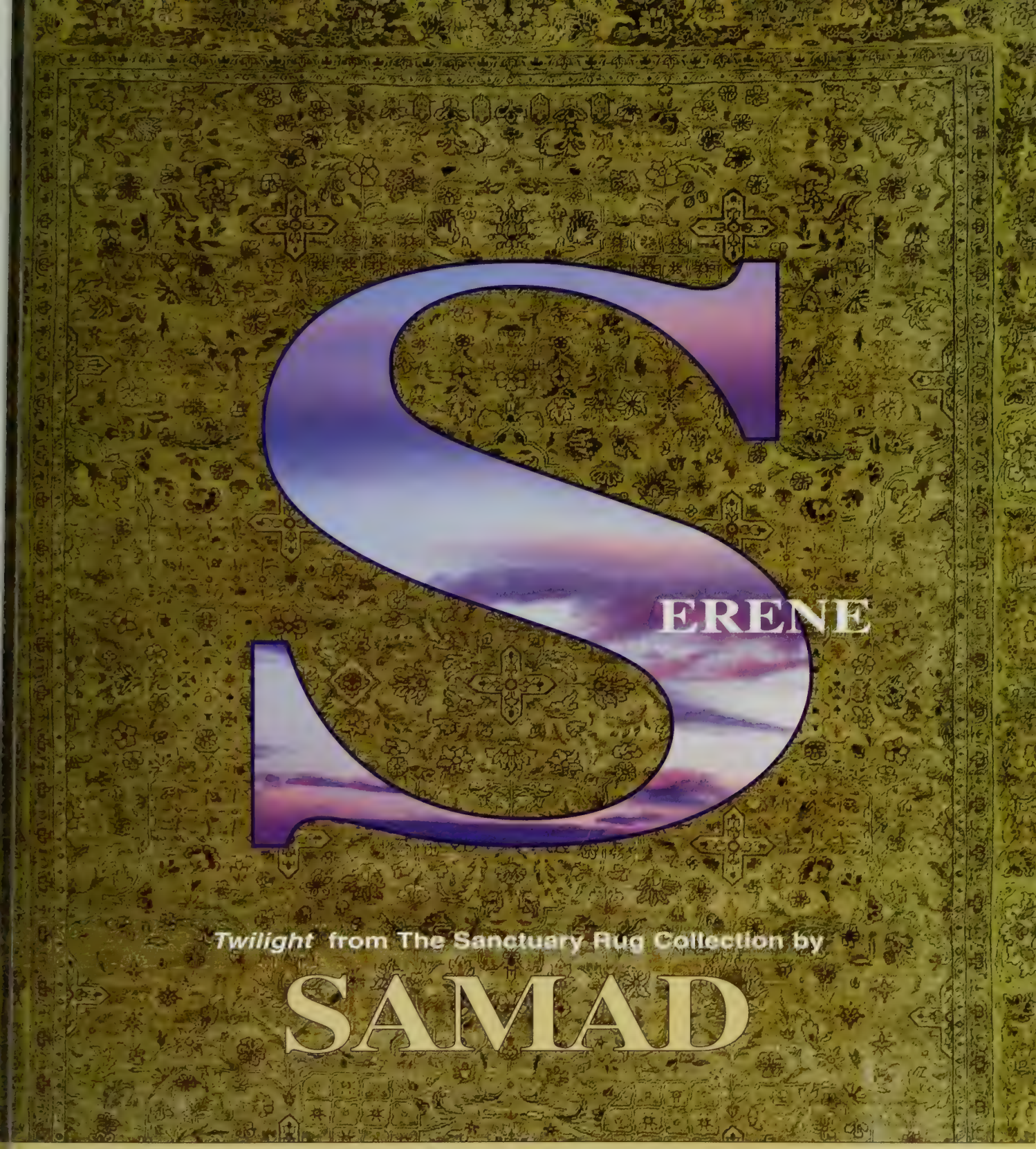
Fine Jewels Since 1883

San Francisco, CA (415) 391-9995

Platinum

the Rare find

The Purest, Strongest, most Precious of all metals.



UNITED STATES 201 348 2020 **GREAT BRITAIN** 0181 800 4406 www.samadbrothers.com e-mail:mail@samadbrothers.com

ALABAMA
Issis & Sons, Inc. Pelham 205 663 2310
Birmingham 205 981 2311

BOSTON, MA
Steven King Oriental Rugs 617 426 3302

CHICAGO AREA
Toms-Price Home Furnishings
Wheaton 630 668 7878
Lincolnshire 847 478 1900

DENVER, CO
Floor Coverings By CPA 303 722 4700

HOUSTON & AUSTIN, TX
David Alan Rug Co. Houston 713 529 5666
Austin 512 499 0456

MINNEAPOLIS, MN
Aubry - Angelo 612 288 0898

NEW JERSEY
Worldwide Wholesale Floor Coverings
Edison 732 906 1400
Lawrenceville 609 530 9600

NEW YORK CITY
ABC Carpet & Home 212 674 1144

NORTH CAROLINA
The Rug Room By DonLamor 828 324 1776

PHILADELPHIA AREA
Albed Rug Co. 610 688 2323

SACRAMENTO, CA
Mansour's Oriental Rug Gallery 916 486 1221

SALT LAKE CITY, UT
Regency Royale 801 575 6525

SAN FRANCISCO, CA
Jalili International, Inc. 415 788 3377

SANTA FE, NM
Packards 505 983 9241

SCOTTSDALE, AZ
David E. Adler, Inc. 602 941 2995

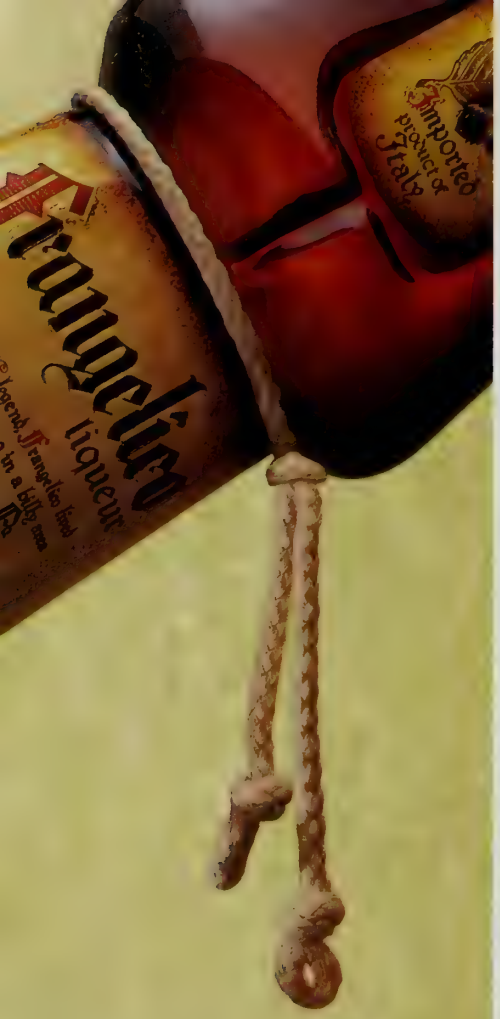
SOUTH CAROLINA
Southeastern Galleries 843 556 4663

SOUTH FLORIDA
A World of Rugs 561 776 9988

SOUTHERN CALIFORNIA
Hart's Rugs & Carpets 714 434 8440

WASHINGTON, DC METRO
C. G. Coe & Son, Inc. 301 986 5800

WESTPORT, CT
Savoy Rug Gallery 203 226 5777



A little bit of rope always makes for an interesting evening.

Frangelico and coffee

- 6 oz coffee
- 1 oz Frangelico

Pour ingredients into a warm mug, stir, and enjoy the irresistible taste of our hazelnut liqueur.

Frangelico

...irresistible

© 1999 Imported by William Grant & Sons, Inc., New York, NY
28% alc/vol (56 proof) Maturity improves everything you drink

ATLANTA RISING

continued from page 70

think of mountain houses, beach houses and city houses," she says. "The Blue Ridge Mountains are two hours away, the Florida beaches only five."

The store carries no lamp lines and shows only a few custom-made shades. These examples demonstrate what can be done with the hundreds of conventional shades in stock; Reeves often adapts them by smocking them or affixing trim. In addition to traditional round shades, the shop offers oval, square and rectangular designs and ones that are round on top and square on the bottom. Most are handmade in England of silk, but the longer Reeves is in business, the more she diversifies.

"My husband is an executive search consultant, and when his work takes him to Morocco, Italy, Belgium, India or Singapore, I travel with him," she says. "While he sits in meetings all day, I go shopping. We carry shades made of decoupage, linen, paper, parchment, bamboo, woven sea grass, custom fabrics and three kinds of wood."

Bobbie Culbreath moved to Atlanta six years ago and decided to open an antiques store. She named it Regen-Leigh after two places where she had lived and that she loved: Regen after Regensberg, a village outside Zurich, and Leigh for Great Leigh, a village northeast of London. On her dozen annual trips to England and the Continent, she seeks out antiques that have singular character.

"I never go abroad with the objective of buying a container filled with old boring brown wood, not even if it's Louis XIV or Louis XVI," she says. "I may seek a piece with the presence to carry a forty-foot drawing room on its own, or I may be looking for the flip in the tail of a carved dolphin on an Empire chair."

Gandy believes Culbreath has acquired the city's best collection of English and Continental antiques from the years between 1730 and 1840. He recently bought a circa 1750 Georgian secretary-bookcase from her. "Typical examples of the period are thirty-nine or forty inches wide," he explains. "This one was fifty-nine inches, which suggests it had been specially commissioned. The balance and understanding the craftsman demonstrated for scale and detail make it an eighteenth-century wonder."

Some Regen-Leigh antiques are going to Atlanta's young entrepreneurs, while others are sold—sometimes by photograph—to designers in New York. ("Atlanta's overhead is lower," says Gandy.)

At the end of the day Gandy and Peace leave Buckhead and drive five miles northeast to Chamblee, a community where many of Atlanta's Asian immigrants have settled. Chamblee is awash in fast-food restaurants and antiques shops that are more "junque" shops than "antique," but it is also the location of Eugenia's Authentic Antique Hardware store.

Lance Dobson is perhaps the only hardware store owner in the United States who can print on his business card, "One of a Kind" and "No Reproductions." The many thousands of doorbells, knockers, hinges, interior and exterior door sets, window sash lifts and handles, bath accessories, drapery tiebacks, hooks, firesets, shutter keepers, and switch and receptacle plates are authentic.

Dobson purchases his pieces from pickers and salvage companies in West Virginia, Virginia, New York, Ohio and many other states—wherever an Art Déco knob or a baby's mosquito net hanger might turn up. Sometimes he buys a box or two of hardware at a time. Sometimes he gets lucky, and a picker tells him about a warehouse that has been locked up since the thirties, which yields a treasure trove of, as he puts it, "new old" 1928-to-1932 goods to stock his shelves.

Gandy and Peace design furniture. "Our designs are simple in nature," says Gandy, "often so simple that an unusual piece of hardware—a knob, a pull, a hinge—becomes the focal point. Using early-twentieth-century hardware offers authenticity and a patina that new hardware couldn't provide."

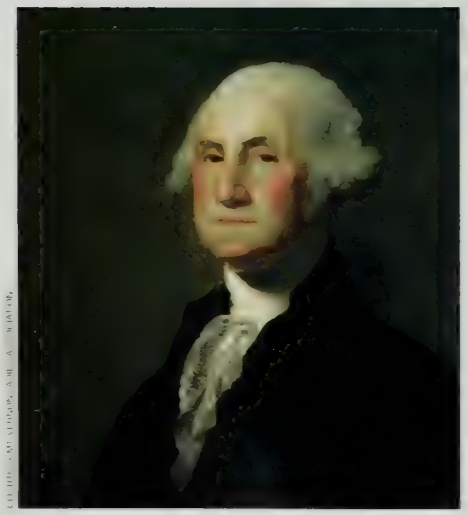
Dobson is a former insurance salesman. "This sure beats selling insurance," he says. "I enjoy selling doorbells and sconces, and I love curtain tiebacks. Curtain tiebacks are as pretty as things get, and they can really make a room. If you can't find a milk-glass towel bar or a teardrop ring pull in here, you're in trouble. And when I sell you something, I know I've sold you the best you can get. That's a fine feeling." □

To send a gift of Frangelico anywhere in the U.S. or Canada, call 1 800-238-4373. Void where prohibited by law. Produced and bottled by Barbero S.P.A., Canale, Italy. 28% alc./vol. (56 proof). © 1999 Imported by William Grant & Sons, Inc., New York, NY 10022. Moderation improves everything, no you drink.

GEORGE WASHINGTON AT MOUNT VERNON

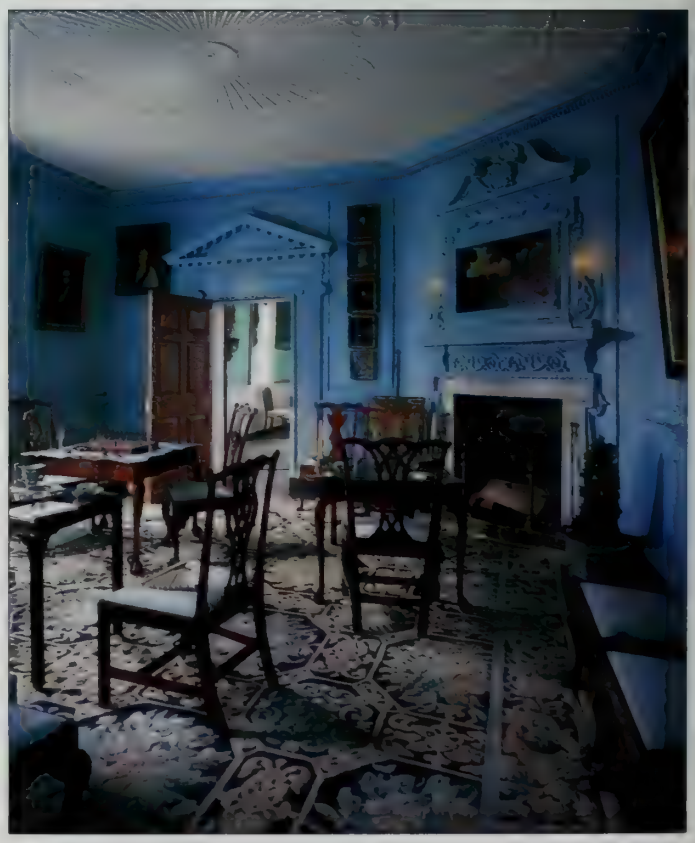
THE FIRST PRESIDENT'S VIRGINIA HOMESTEAD

Text by Garry Wills/Photography by Robert Lautman



ABOVE: From 1754 until his death in 1799, Mount Vernon, on the Potomac River in Virginia, was the home of George Washington (left, in Gilbert Stuart's famed 1796 portrait).

RIGHT: Washington put his family's coat of arms within the scroll pediment of the front parlor's overmantel. Brunschwig & Fils reproduction fabrics cover the chairs.



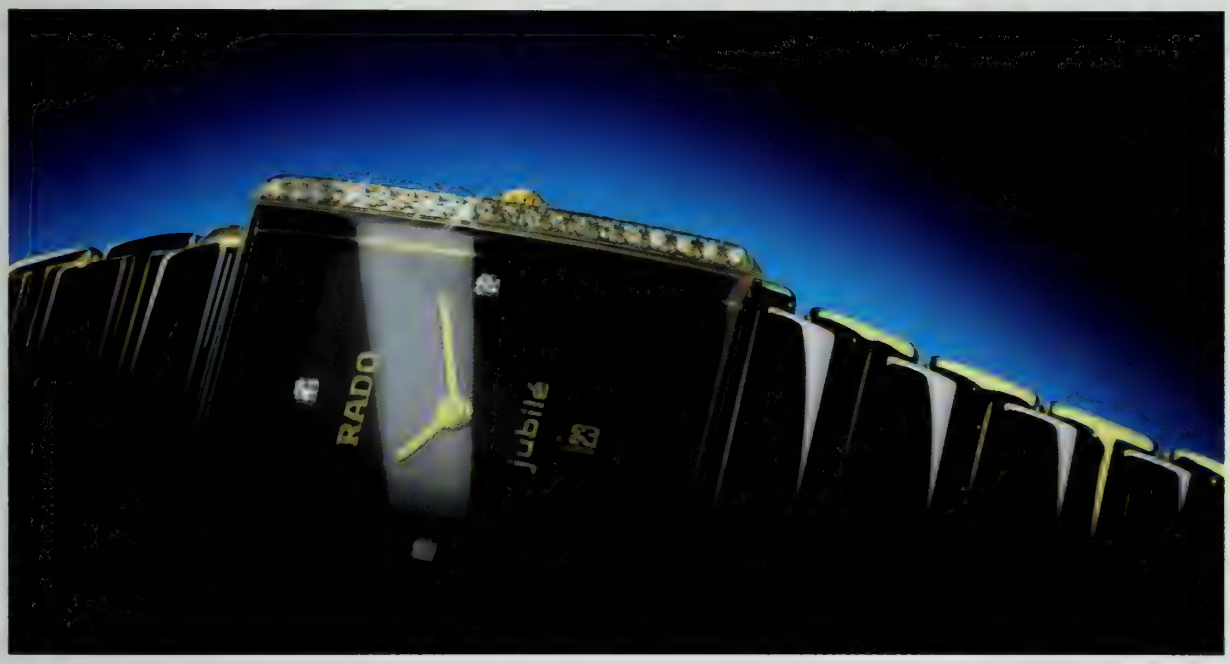
TWO HUNDRED YEARS ago this December, on the eve of a new century, the nation learned with shock that George Washington's life had ended. He was only sixty-seven, and just two years had passed since he had turned down the call to serve a third term as president. The day before his death he had made his normal ride (through a snowstorm) to inspect his farms and marked trees for cutting. After Martha's retirement for the night, he sat up talking about the news with his secretary, Tobias Lear, in the front parlor at Mount

continued on page 84

Some watches are trendy.

Some are unique.

See the difference.



Rado DiaStar Integral 'Super-Jubilé'. Eternal beauty due to scratchproof materials: high-tech ceramics and sapphire crystal. Bejewelled with genuine diamonds. In ladies and gent's sizes. MSRP starting at $1,590.

Rado. A different world.

RADO
Switzerland

Time After Time

2A Princess Street, Sausalito, CA 94965

2800 Leavonworth, San Francisco, CA 94133

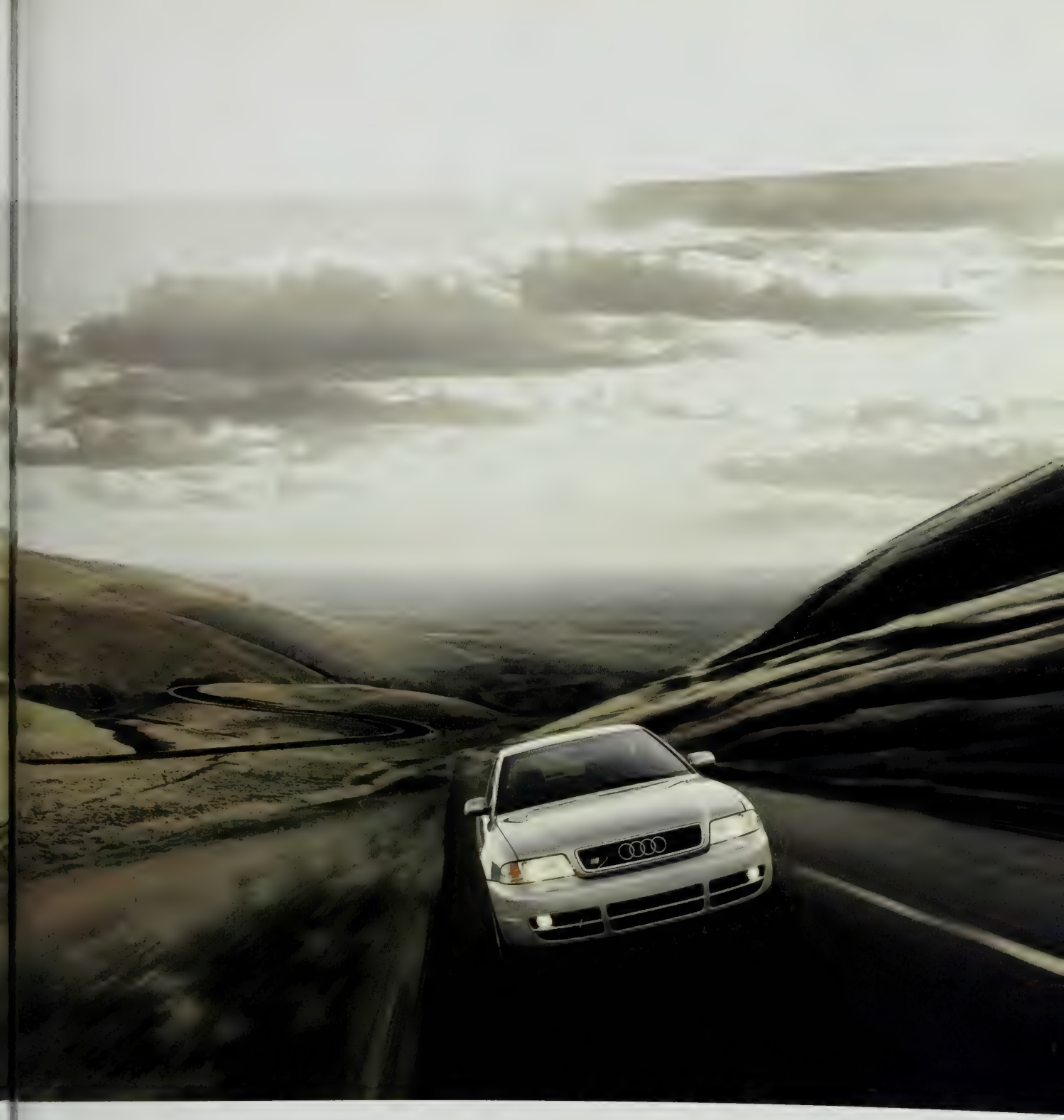
For retailer information in Canada, phone (416) 703-1667

For information please call toll free (800) 283-7236 or visit us at www.rado.com

N E V E R

The new 250 hp S4 • Blistering 2.7 liter, biturbo, 30-valve V6 • Full-time quattro® all-wheel drive • Choice of 6-speed manual or 5-speed Tiptro

*Manual transmission. Visit our website or call 1-800-FOR-AUDI for more information. "Audi," "quattro," "S4" and the four rings em

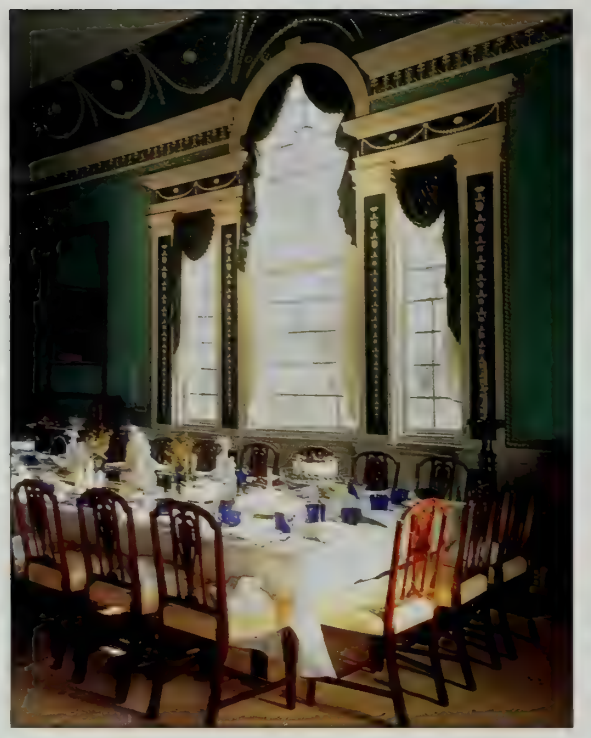


matic transmission • Zero to 60 in 5.9 seconds* • You'll never want to slow down, let alone stop • *www.audiusa.com*

Audi

stered trademarks of AUDI AG. "Tiptronic" is a registered trademark of Dr. Ing. h. c. F. Porsche AG. ©1999 Audi of America, Inc

Mount Vernon was at once the headquarters of Washington's planning and the center of a hospitality that reflected democratic ideals.



continued from page 80

Vernon, where he had so often played cards or taken tea.

Then he went upstairs to the bed he shared with Martha. He woke after midnight with a piercing throat pain and by the morning could not swallow. Doctors were summoned; he was bled; poultices were applied to various parts of his body; but he would never leave the room again. He was dead before midnight.

If you go to Mount Vernon in this bicentennial year of Washington's death, you will find the room arranged just as he left it, surgical instruments and all. The bed where he died was given back to Mount Vernon in 1908; but Martha's chest of drawers has just returned after an absence of 197 years, loaned by the Tudor Place Foundation. The chair by the fire, in which Washington tried (ineffectually) to ease his pain by sitting up, has been loaned by the Smithsonian Institution. The house has never had so many of its original furnishings since heirs took property off after Martha's death. For this year's special exhibit, called "Mount Vernon As It Was," more than a hundred items have been reassembled, over half of them original possessions of the Washingtons'. The rest are pieces of the time and style that they were known to possess.

If you go back down to the front parlor where he read the news on the eve of his death, you will find Washington's own tea service on its table (the table loaned, again, by the Tudor Place Foundation). The cards and games Washington liked to play are laid out. James C. Rees, the executive director of the Mount Vernon Ladies' Association, calls this "the most beautiful room in the house." The intensity of the Prussian-blue color on its walls may surprise modern visitors—but it was the height of fashion during the period when Roman styles, discovered at Pompeii and elsewhere, led Robert Adam in England to create bright polychrome interiors for his houses. The Prussian blue gains a special vibrancy from its streakiness, which is deliberately achieved by application of the paint with varying pressure on the brush.

The fact that Washington was so interested in the stylistic features of his house will also surprise people. Thomas

continued on page 88

ABOVE: Beneath the formal dining room's Palladian window is a table whose Sèvres porcelain service is meant to recall a dinner party at Mount Vernon in 1798.

ABOVE: A smaller family dining room was redecorated by Washington at least twice, in 1757 and 1774–75. He said he found the room's verdigris tones "grateful to the eye."

A tale of missing pearls inspired Herend's famous Rothschild Bird pattern, designed in the 1860s for Baroness Rothschild of Vienna. The dinnerware design depicts the treasured pearls of the Baroness dangling from a tree branch, where birds had carried the prized bauble upon its discovery in the garden. Twelve handpainted motifs, 24 karat gold accents, traditional or blue border design.

www.HerendUSA.com

Herend®

In over 400 stores nationwide. For nearby dealers, or to purchase catalogs, books, videos, call 1-800-643-7363.

California
Jimmy K's
Fine Gifts & Antiques
Westlake Village
800-307-0772

Florida
Underwood Jewelers
Jacksonville
904-398-9741

Georgia
Maier & Berkele Jewelers
Atlanta
800-241-1627

Massachusetts
Shreve, Crump & Low
Boston
800-225-7088

Michigan
The League Shop, Inc.
Grosse Pointe Farms
313-882-6880

Minnesota
J. B. Hudson
Minneapolis
612-338-5950

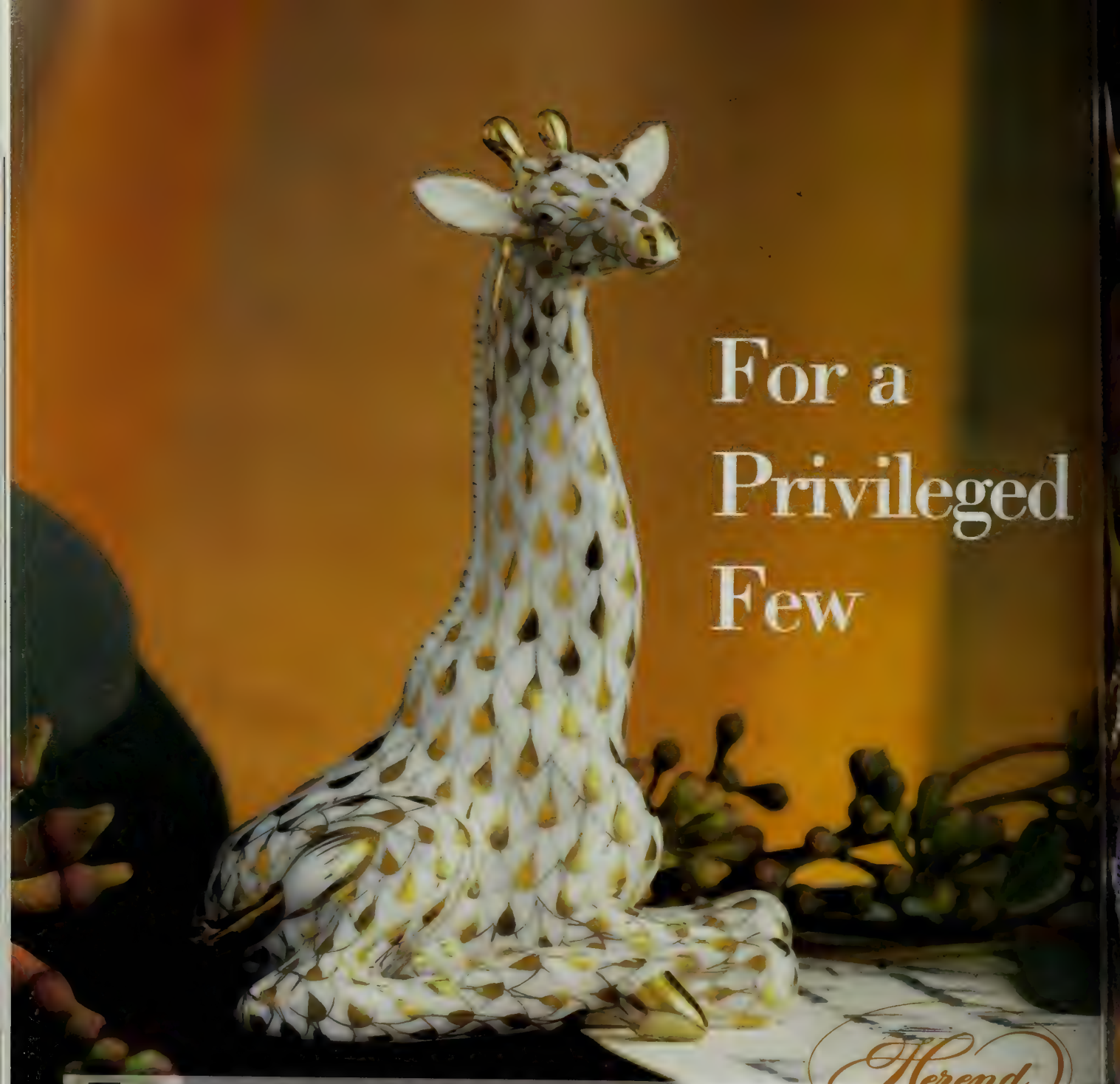
Nebraska
Borsheim's
Omaha
800-642-GIFT

New Jersey
Rumson China & Glass
Rumson
888-800-0020

New York
Bergdorf Goodman
New York
800-218-4918

Virginia
Squire Chase
McLean
888-242-7301

ADHD2-99



Embrace exquisite Herend porcelain, just as royalty has since 1826, as a member of the Herend Guild. Membership offers rewards befitting a privileged few – specially designed figurines in 24k gold, a complimentary gift, a subscription to the Guild magazine, White Gold, and much more.

www.Herendguild.com

Herend Guild memberships are available in over 100 stores nationwide.

California
Gump's
San Francisco
800-766-7628

Connecticut
Lux Bond & Green
West Hartford
800-LB-Green

Delaware
Everything but The Kitchen Sink
Hockessin
302-239-7066

Florida
Clary's Fine Gifts & Accessories, Inc.
Sarasota
800-624-9372

Louisiana
Adler's
New Orleans
800-925-7912

Missouri
Byron Cade
St. Louis
800-777-4701

New York
The Sea Shell
West Hampton Beach
516-288-2285

Ohio
Queen Anne's Elegant Giftware
Dayton
800-970-6646

Tennessee
Gregory Isbell Co.
Johnson City
888-293-5610

Texas
Bachendorf's Crystal
Dallas
214-692-8400

ADCG1-99

Classic Treasures

A tale of missing pearls inspired Herend's famous Rothschild Bird pattern, designed in the 1860s for Baroness Rothschild of Vienna. The dinnerware design depicts the treasured pearls of the Baroness dangling from a tree branch, where birds had carried the prized bauble upon its discovery in the garden. Twelve handpainted motifs, 24 karat gold accents, traditional or blue border design.

www.HerendUSA.com

Herend®

In over 400 stores nationwide. For nearby dealers, or to purchase catalogs, books, videos, call 1-800-643-7363.

California
Jimmy K's
Fine Gifts & Antiques
Westlake Village
800-307-0772

Florida
Underwood Jewelers
Jacksonville
904-398-9741

Georgia
Maier & Berkele Jewelers
Atlanta
800-241-1627

Massachusetts
Shreve, Crump & Low
Boston
800-225-7088

Michigan
The League Shop, Inc.
Grosse Pointe Farms
313-882-6880

Minnesota
J. B. Hudson
Minneapolis
612-338-5950

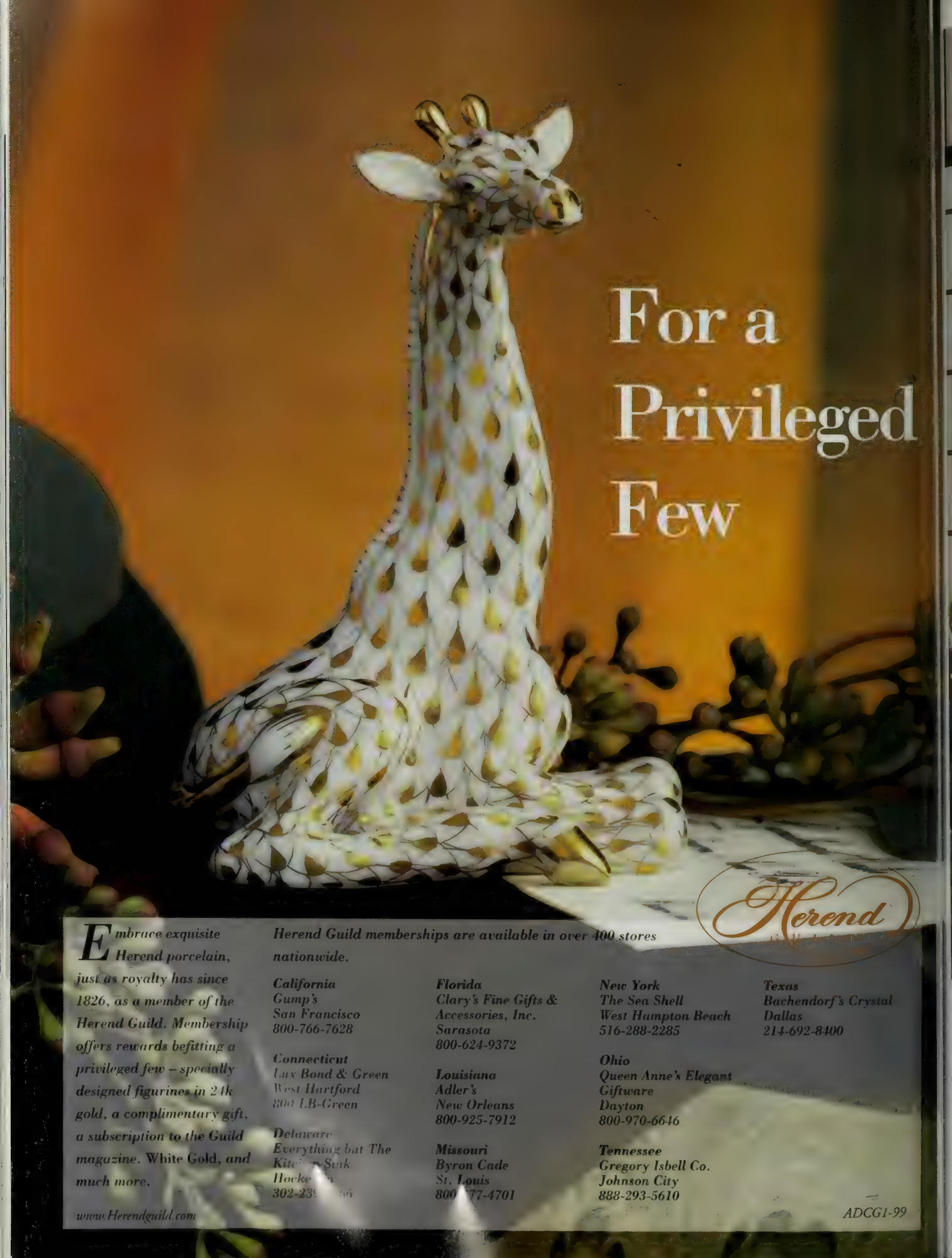
Nebraska
Borsheim's
Omaha
800-642-GIFT

New Jersey
Rumson China & Glass
Rumson
888-800-0020

New York
Bergdorf Goodman
New York
800-218-4918

Virginia
Squire Chase
McLean
888-242-7301

ADHD2-99



Embrace exquisite Herend porcelain, just as royalty has since 1826, as a member of the Herend Guild. Membership offers rewards befitting a privileged few – specially designed figurines in 24k gold, a complimentary gift, a subscription to the Guild magazine. White Gold, and much more.

www.Herendguild.com

Herend Guild memberships are available in over 400 stores nationwide.

California
Gump's
San Francisco
800-766-7628

Connecticut
Lux Bond & Green
West Hartford
800-LB-Green

Delaware
Everything but The Kitchen Sink
Hockessin
302-239-[illegible]

Florida
Clary's Fine Gifts & Accessories, Inc.
Sarasota
800-624-9372

Louisiana
Adler's
New Orleans
800-925-7912

Missouri
Byron Cade
St. Louis
800-[illegible]77-4701

New York
The Sea Shell
West Hampton Beach
516-288-2285

Ohio
Queen Anne's Elegant Giftware
Dayton
800-970-6646

Tennessee
Gregory Isbell Co.
Johnson City
888-293-5610

Texas
Bachendorf's Crystal
Dallas
214-692-8400

ADCG1-99

Route du Thé Bedroom, "Les Voyages" Collection.

ROCHE BOBOIS®
PARIS

Expressing your interior world

New Catalog

New York - Boston - Chicago - Columbus - Coral Gables, FL - Dallas - Denver - Houston - La Jolla - Los Angeles
Montreal - Palm Beach - Paramus, NJ - Philadelphia - Portland, OR - Quebec - Roslyn Heights, NY - San Francisco
San Jose, CA - Scarsdale, NY - Scottsdale - Seattle - Toronto - Vancouver - Washington, DC - Westport, CT - Winnetka, IL

For our Contemporary and Voyages catalogs send a $10 check (no credit cards) to Roche-Bobois (dept RN11) 183 Madison Avenue New York, NY 10016
For the store nearest you, call 1 800-972-8375. Through interior designers and these exclusive locations

Paris • London • Brussels • Geneva • Barcelona • Athens • Rotterdam • Mexico City • Buenos Aires • Tokyo

www.roche-bobois.com

The 19th-century French cabinetmaker who created this server must have really loved his work.

Just see how he put his heart into it.

Some antique furniture enthusiasts maintain that the pinnacle of wood craftsmanship was reached in England. Others insist it was France. But there's one thing they can all agree on — that the largest selection of antique furniture from England, France and the rest of the civilized world can be found right here, at Mill House at Woodbury.

Mill House Antiques

D GARDENS OF WOODBURY

19 HIRTY-FIVE YEARS OF CHOICE 1999

1068 Main Street North, Woodbury, CT 06798 Telephone (203) 263-3446

You'll find us about four miles north the center of town on Route 6. We're closed Tuesday but open every other day the week, including Saturday and Sunday.

Sebastia golden sage

TUFENKIAN ARMENIAN CARPETS

Navereh flagstone

OUSHAK. An entirely new creation by TUFENKIAN. Textured as the landscape of Armenia. Inspired by the colors of its earth and stone. Born from its traditions, yet highly decorative, utterly refined.

Sardarabad toast

Gharni ecru

Sardarabad taupe

Gharni celery

SHAK carpets are the lt of a cottage industry eloped by TUFENKIAN in Caucasian Republics of enia and Mountainous bagh. They are hand tted from yarn made rely from aboriginal casian mountain wool, d carded, hand spun hand dyed. These t rare and traditional processes are paired the design sensibility UFENKIAN to produce ets with a unique , exceptional integrity passionate decorative eal. They stand proudly de TUFENKIAN TIBETAN RPETS -- sprung from same values, yet clearly vidual.

a free color brochure the location of the ENKIAN ARMENIAN RPETS dealer nearest call: **1-800-582-0183** t. 523

Sardarabad field

Sebastia fawn

Room shots by Grange Furniture, Inc.

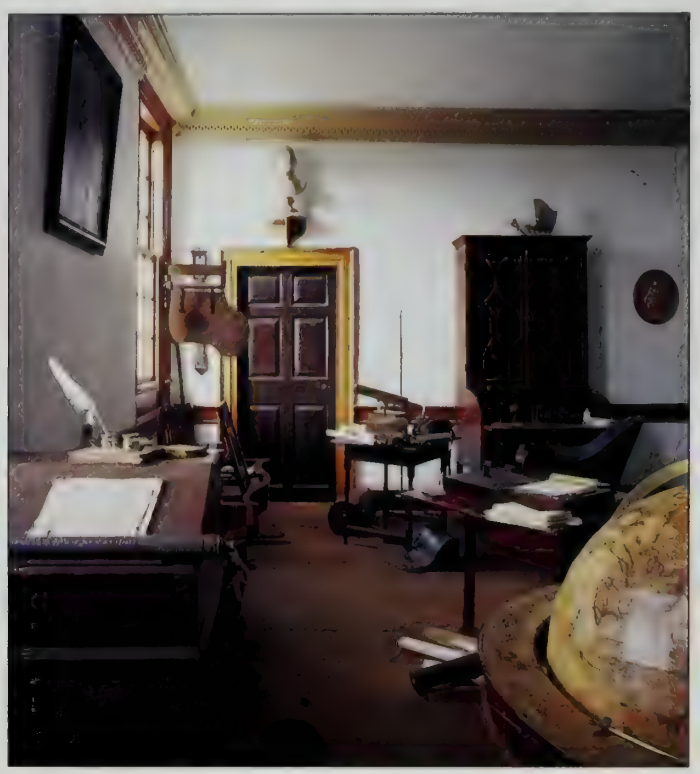
©TUFENKIAN CARPETS protects all of its original designs with US and International copyrights.

TUFENKIAN ARMENIAN CARPETS

GEORGE WASHINGTON AT MOUNT VERNON

continued from page 84

Jefferson is often considered the founder who had a monopoly on artistic interests and taste. But intensified study of Washington, leading up to this anniversary, has revealed a man with a vision as powerful for his personal realm—centered in Mount Vernon—as for the national capital he planned at the city named for him. Washington was successful in building up his huge plantation (approximately eight thousand acres) and making it pay, at a time when most Virginia owners (including Jefferson) operated deep in debt and behind the business cycle of their day. Washington integrated his farms, gardens, buildings, industrial enclaves and beautiful vistas into a well-conceived entirety, as pleasing aesthetically as it was practical.



LEFT: The secretary in Washington's study was crafted in 1797 by Philadelphia cabinetmaker John Aitken. The English globe has not left the house since it was bought in 1790.

The great house, Mount Vernon, stood at the hub of this little domain, itself an organizational masterpiece, expressing Washington's notions of ordered efficiency. It was at once the headquarters of his planning and the center of a hospitality that reflected democratic ideals. We have been led to think of Washington as remote and cold, but what's astonishing about Mount Vernon—recreated now in all its warmth—was its accessibility. An aspiring young architect from England, Benjamin Henry Latrobe, could show up unannounced at Mount Vernon in 1796 (while Washington was still president) and be entertained as if he were a family friend. Washington was a sociable man who liked to dance,

continued on page 90

ABOVE: The backstool in the downstairs bedroom was used by Martha Washington when she sewed. RIGHT: Washington died on December 14, 1799, in the couple's bedroom.

One company's great idea can change the way everyone else does business.

Introducing Prudential Advisor℠

"This is a leapfrog. It's the first time any big full-service brokerage has really made the Internet accessible to most of its customers.

—James Punishill, Analyst, quoted in *Investment News* May 1999

We're proud to be the first major full-service brokerage to unbundle our services and allow investors a full range of choices within our relationship. After all, it's advice not execution that's at the heart of our relationships and Prudential Advisor℠ was built accordingly.

Wick Simmons
CEO, Prudential Securities"

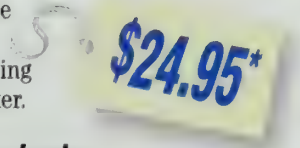
Investors like you are looking to get more out of your full-service relationship. You want more choices. And you want value. Prudential heard you. And now we're revolutionizing the investment world with a breakthrough new program— Prudential Advisor.℠

Not your typical commissions-for-advice system.

With Prudential Advisor,℠ your advisor is not compensated based on your trading activity—there are no traditional sales commissions. Instead you pay a simple asset-based advisory fee and a low price for executions.* This helps to ensure that you and your broker are focused on the same goal—growing your assets.

Value-priced executions.

Most trades are just $24.95. No more haggling with your broker.



Two ways to trade— advisor-assisted or online.

With Prudential Advisor℠ you'll have the objective advice you need to make smart investment decisions. And when it comes to execution, we give you two ways to trade—broker-assisted or online. So you can be confident that we'll be there for your crucial trades.

Assets	Advisory Fee Group A†	Advisory Fee Group B††
$100K +	1.50%	0.750%
$250K +	1.25%	0.625%
$500K +	1.00%	0.500%
$1 MM+	0.90%	0.450%
$2 MM+	0.75%	0.375%
$5 MM+	0.60%	0.300%
$25 MM+	0.50%	0.250%
$75 MM+	0.40%	0.200%

† Group A Assets include Common Stock, Mutual Funds, Cash, Covered Options and all others not included in Group B.

†† Group B Assets include Corporate Bonds, Government Bonds, Municipal Bonds, Preferred Securities and Mortgage-backed Securities. Naked Options are not eligible for the program.

Learn more about the revolutionary Prudential Advisor℠ program.

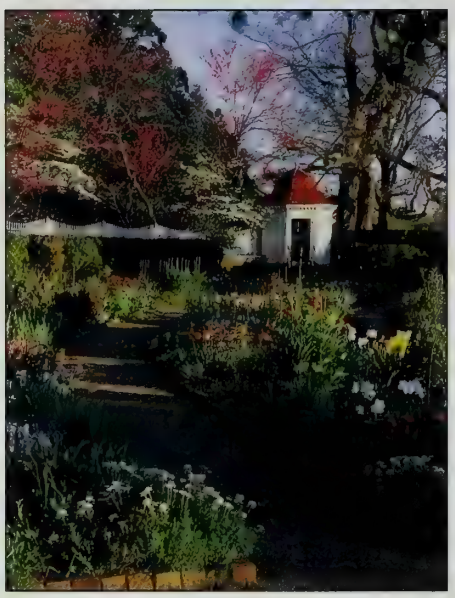
Call today for a free brochure.

1-800-THE-ROCK
ext. 2905
www.prudential.com

Prudential Securities

*An additional charge of $.01 per share will apply to all stop, limit, and stop-limit orders of 2,000 or more shares. An additional $1 per option contract will be charged for all orders of 10 contracts or more. Annual fund operating expenses apply to mutual funds held in the program. ©6/99 The Prudential Insurance Company of America, 751 Broad Street, Newark, NJ 07102. Securities products and services are offered through Prudential Securities Incorporated, 199 Water Street, New York, NY 10292 (member SIPC), www.prudentialsecurities.com, a subsidiary of Prudential.

GEORGE WASHINGTON AT MOUNT VERNON



ABOVE: Originally a rectangular shape, the upper garden was redesigned by Washington in 1785 with more curved, natural lines. ABOVE RIGHT: A replica of the treading barn.

ABOVE: The piazza's eight pillars, added in 1777, make up Mount Vernon's most famous and imitated architectural element. Atop the cupola is a dove-of-peace weathervane.

continued from page 88

play cards and talk with young and old—Latrobe says that he "laughed heartily." In a typical year in the 1780s, Washington had nearly seven hundred visitors stay overnight. There were six guest bedrooms in the mansion. The dependent building connected to the main house on the north (a building just restored) was a slave residence, for the personal servants of the mansion's visitors. (Washington had to recognize the realities of the Virginia society around him, though he would arrange for all his own slaves to be freed after the death of his wife.)

Martha Washington was an experienced hostess, used to making everyone feel at home. During the Revolution she packed her china and linen in wagons and went north to keep the officers' table at their winter quarters. A veteran of the severe winter at Valley Forge, she was not one to be intimidated by the heavy demands of Mount Vernon's hospitality. The large formal dining room added at the north end of the mansion received so many dinner guests that a regular table was not kept there—boards were placed on trestles, then overlaid with linen, Sèvres porcelain and silver to suit the number of people who would be dining. The table is set for twenty in the current exhibition.

This formal room, two stories high, has all the elegance of the Adam style, with a large Palladian window and elaborate relief designs on the plaster ceiling. Its beauty is balanced, at the other end of the

continued on page 94

YOUR TIME IS PRECIOUS.

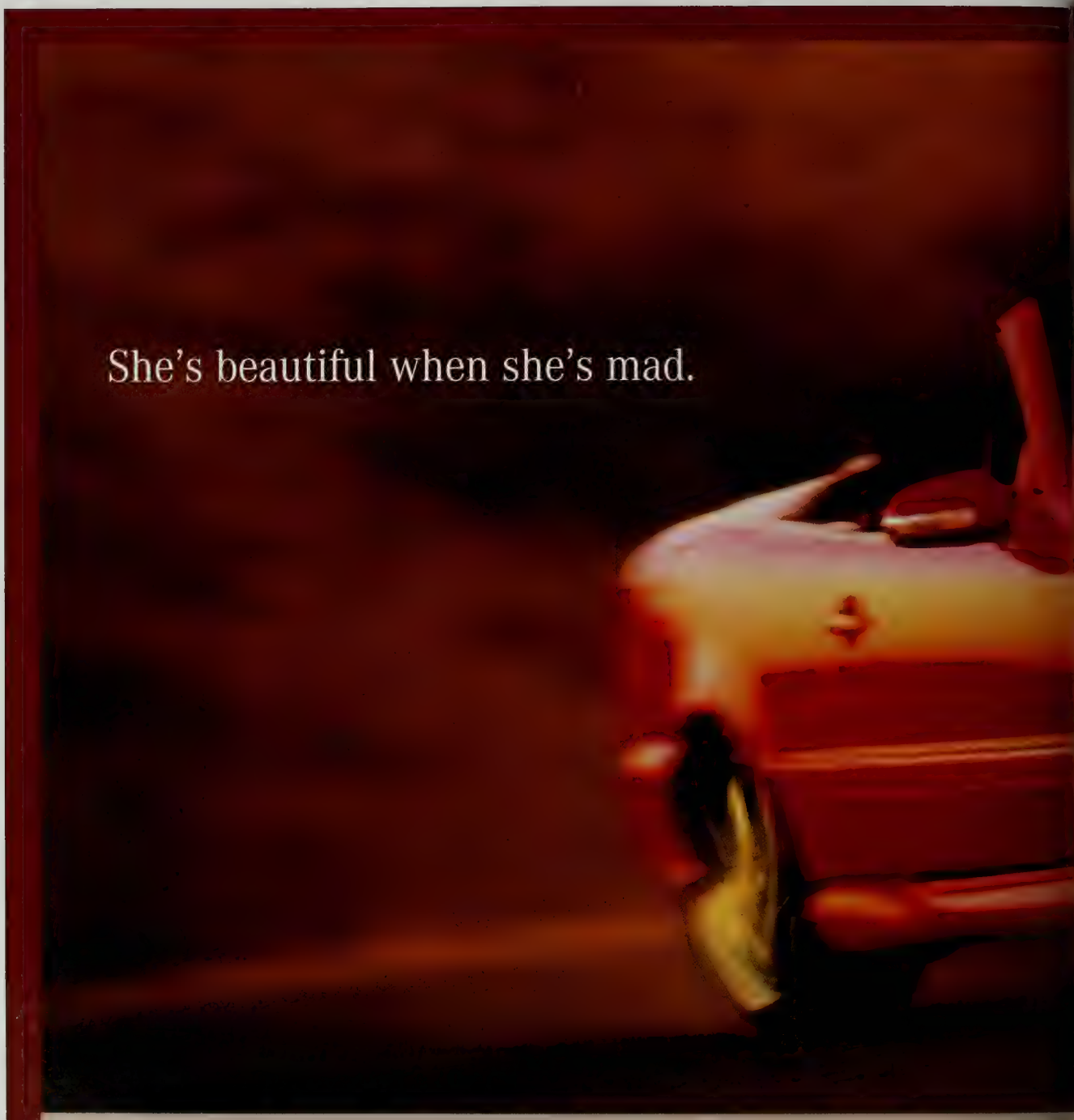
STEEL CHRONOGRAPH
INTERCHANGEABLE BRACELET

BOUCHERON

JOAILLIER DEPUIS 1858
PARIS

AVAILABLE AT SELECT FINE JEWELERS

FOR INFORMATION ON AN AUTHORIZED BOUCHERON JEWELER NEAR YOU, PLEASE CALL 877.715.7330



Note the telltale signs. Body language: an assertive stance from her staggered, 17-inch, AMG alloy wheels. Mood swin
a telling g[illegible] from her 275-horsepower, V-8 engine. Behavior: a sudden burst of aggression followed by a lunge fro
0-60 in 6.9 [illegible]. Coping strategy: take her out for a long drive in the country and tell her you love her. Oh, ye
And that sh[illegible]. To learn more, call 1-800-FOR-MERCEDES or visit www.MBUSA.com. The New CLK 320 C[illegible]

*Stated rates of acceleration are based [illegible] results and may va[illegible] on model, environmental and road surface conditions, driving style, elevation, and vehicle load. WARNING: AIR BA[illegible]

Mercedes-Benz

RE SUPPLEMENTAL RESTRAINT SYSTEM, SO REMEMBER AIR BAG SAFETY. BUCKLE EVERYONE AND CHILDREN IN BACK!

©1999 Mercedes Benz USA, Inc., Montvale, NJ. A DaimlerChrysler Company

GEORGE WASHINGTON AT MOUNT VERNON

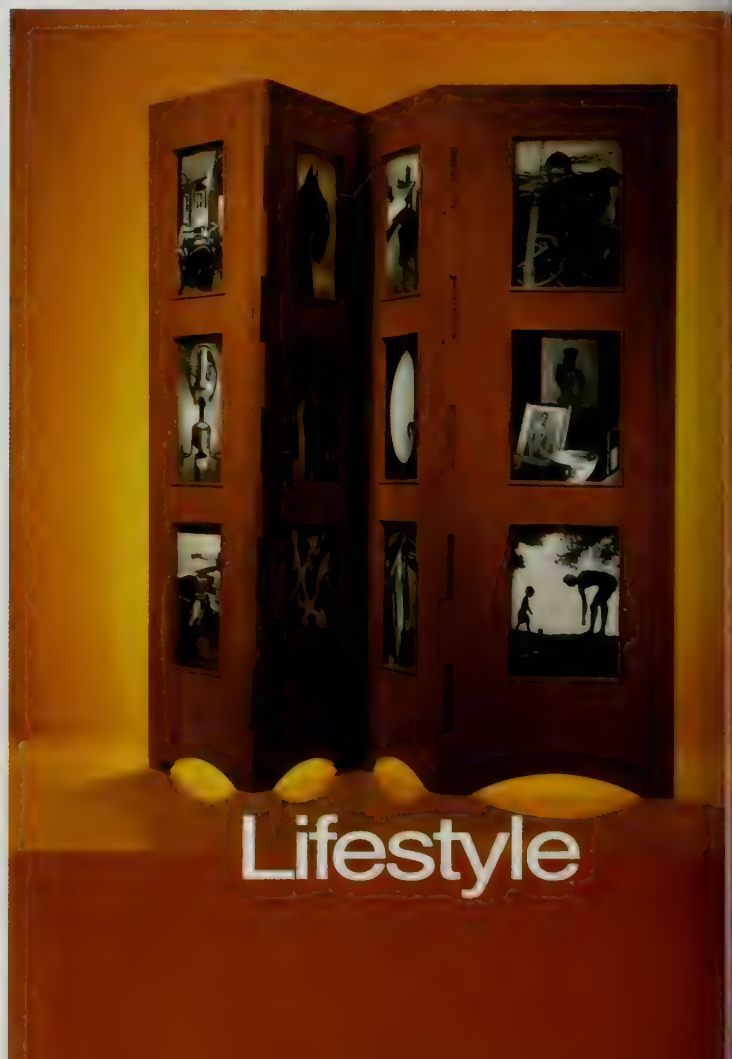
continued from page 90

house, by a utilitarian extension created for Washington's study. Here he kept his records of crop variations and rotations. He tried over sixty different crops, determined to break the dependence on soil-exhausting tobacco yields. Like Jefferson, he experimented with his own forms of improved plows. Working in this room, he invented an ingenious sixteen-sided treading barn in which animals on the upper story trod wheat so as to let the grain fall through slits in the floor to lower receptacles. A replica of that structure has been raised on the grounds.

The study's bookshelves held about nine hundred volumes. Washington's voluminous papers, and work on his projects, made this room off-limits to most people, since he needed a place to think and write amid the humming activities of this social nexus. An inventory made the year he died shows that there were twelve telescopes in the study—for identifying boats on the Potomac or for scanning the fields as he rode over his plantation's five connected farms. He also had seven swords, some of them ceremonial gifts. He left five of these, in his last will, to his five nephews—"with an injunction not to unsheath them for the purpose of shedding blood, except it be for self defense, or in defense of their Country and its rights; and in the latter case, to keep them unsheathed, and prefer falling with them in their hands, to the relinquishment thereof."

> Washington added to the house as he could afford to, wasting nothing, preserving the heritage of his family, but perfecting what he preserved with careful attention and quiet elegance.

It is said that, in the case of Jefferson's Monticello, the house is the man. The same can be said of Mount Vernon and Washington. They were very different men, and their homes reflect that difference. Both gave great thought to the shaping of an environment that would express their innermost values. Jefferson built on a mountaintop, away from mankind, and loved best his solitude there. He began his work from scratch and spent years tearing down and starting over in order to perfect his vision. Washington began with an existing structure, the house he had inherited from his admired half brother Lawrence. With customary frugality, he did not rebuild this core of his later mansion in order to correct its flaws—low ceilings,



an off-center door, irregularly placed windows. But he hid or minimized those defects as he added to the building according to his means—first putting an extra one and a half stories above the original frame, then adding the extensions at either end: a public entertaining area and a private workplace, the two sides of his life.

On the land approach to the house, arrived at through carefully landscaped avenues, he put a "floating" pediment, one with no order of columns to support it. Low and wide, the pediment's placement cheats between the off-center door below and the centered cupola above. This so successfully confuses the issue of centrality that most people never notice the asymmetries. The broad reach of the pediment unites the discordant elements. It is an architecturally "incorrect" feature that is a master stroke.

On the other side of the house, he covered the odd fenestration with the building's most identifiable feature—a long piazza thrust out in front of the façade, behind eight widely spaced pillars that are the most imitated element of any house in America. In good weather much of the building's activities took place in this shaded porch, with its spectacular view of the Potomac. Latrobe recorded how the family sat there on one July evening after dinner, and he made a watercolor sketch of the tea that Martha had earlier presided over at its breezy corner.

Washington added to the house as he could afford to, wasting nothing, preserving the heritage of his family, but perfecting what he preserved with touch after touch of careful attention and quiet elegance. Each room inside has a different character, its ornamentation and furnishings considered in minute detail by Washington. The design motifs inside are not military but pacific, with rural and farming decorations—and the cupola above carries a dove of peace. There is little of the soldier here. He fought only to come back to the farm he loved, a farm he had denied himself the sight of for six long years of fighting.

Monticello is a place of airy intellectual adventure. Mount Vernon is a place of weighty moral responsibility, presenting the beauty of a realized civic humanism. Henry Adams, who spent decades writing his study of Jefferson's presidency, took the characters in his novel *Democracy* to visit Mount Vernon in its nineteenth-century semiruinous condition—and even then the moral ideal embodied here made his heroine say that she felt unclean, somehow, in this place of towering integrity. That is something Adams would never have said about Monticello. □

The Mount Vernon Estate & Gardens are located sixteen miles south of Washington, D.C., and are open every day of the year. For more information, call 703/780-2000 or visit www.gwashington1999.org.

18K GOLD HAMPTON MILLEIS

BAUME & MERCIER
GENEVE · 1830

Hirzel FINE JEWELRY
728 SANTA CRUZ AVENUE • MENLO PARK, CA 94025
(650) 328-6030

©1998 Baume & Mercier, Inc.

TERRY McMILLAN
THE AUTHOR'S VIBRANT CALIFORNIA STORY

Text by Penelope Rowlands/Photography by Grant Mudford

"I wanted it to look like an art gallery," novelist Terry McMillan (above left) says of her northern California house, which she decorated with designer Fu-Tung Cheng.

ABOVE: The concrete fire surround in the living room was designed by Cheng. "I liked the look of the concrete, especially the colors and the texture," says McMillan.

I WANTED TO DO SOMEthing really funky," says novelist Terry McMillan, leading the way through her house in northern California—a place that's as fearless, vibrant and unapologetic as its owner. "I wanted my house to be funky. I didn't want any white in it. And I didn't want a decorator." Not only did she not want the services of an interior designer, she couldn't understand the need for one. "Everybody is afraid or unsure of their own sense of color," she adds bemusedly. "They're worried about mixing it up."

McMillan herself surely isn't. With its brightly hued rooms and daringly original furnishings—sometimes of humble provenance—her residence has every bit as much personality as her novels, in particular such inspiring tales as *Waiting to Exhale* and *How Stella Got Her Groove Back*. Like so many of McMillan's characters—especially those sassy, powerful women she creates—her house does exactly what it feels like doing. It's on the move. Rooms have a way of changing color. Furniture comes and goes.

"When I first moved in, the builder wanted to know what color every room was going to be," McMillan recalls. I said, 'I won't know until I get in there. Paint them all white, and I'll take it from there.'" At the moment she has a terra-cotta-colored master bedroom and lavender hallways, but these could metamorphose at any time. "I've changed some of these rooms three times."

She abandoned her last

continued on page 98

waterford
December 31, 1999
11:59 p.m.
For a single moment
an entire civilization will
see the glass half full.
WATERFORD
THE OFFICIAL CRYSTAL OF
THE NEW MILLENNIUM™
WORTHY OF THE MOMENT FOR OVER TWO CENTURIES™

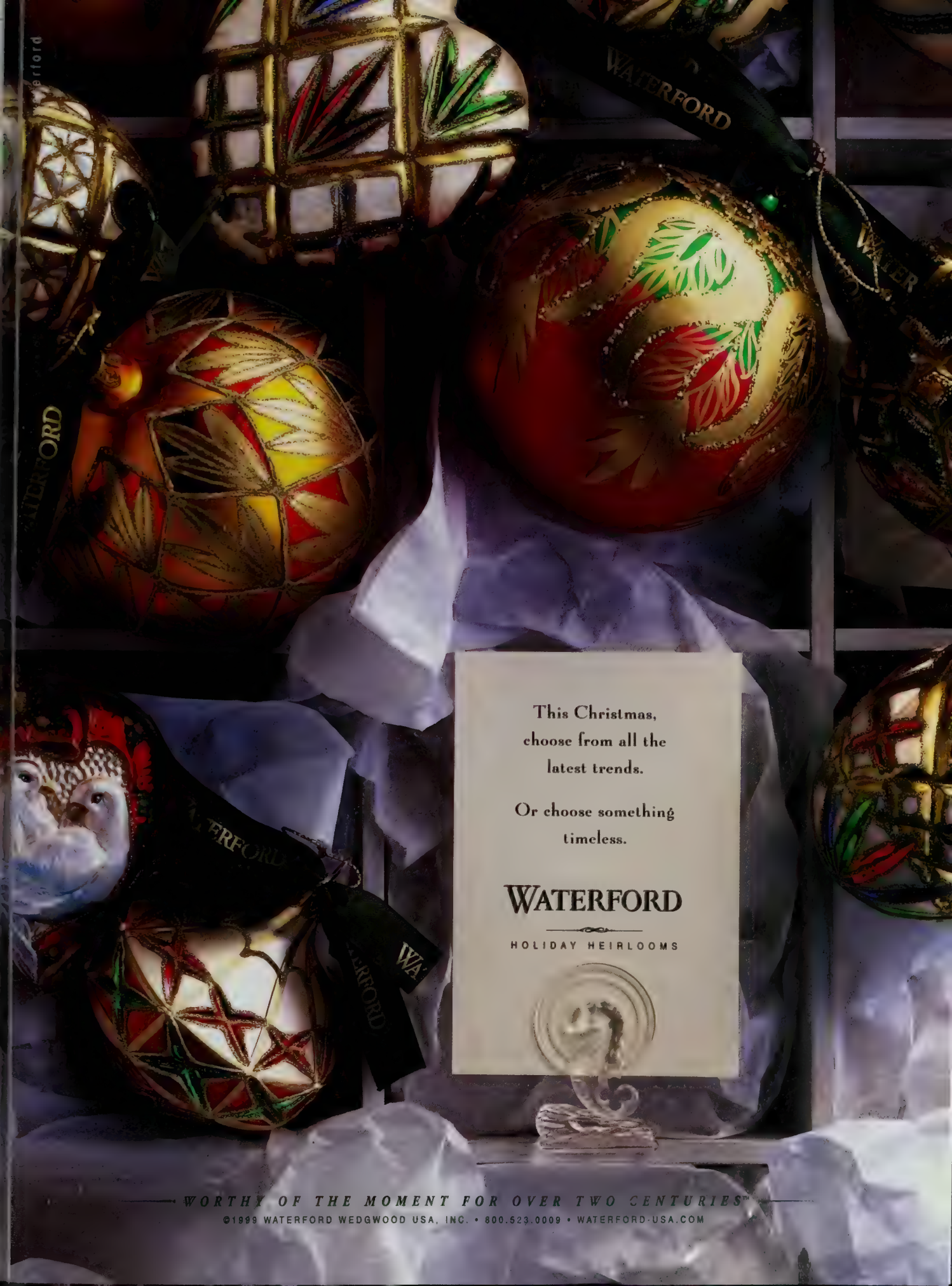
RIGHT: "The game room is my favorite," McMillan says. "It represents me more than any other—rambunctious, colorful, a little wild but sedate."

continued from page 96

residence after trying, and failing, to make it feel like home. "I thought I could bring something to that house, like energy, color," she says. "I thought I could elevate it, you know what I mean?" It didn't work, so she moved on, to a larger house that she had built in the same neighborhood, east of San Francisco.

continued on page 100

BELOW: The kitchen island is inlaid with fossils and bits of turquoise. "It was spontaneously done," says Cheng. "It's sculptural and functional." Cooktop by Wolf.


This Christmas,
choose from all the
latest trends.
Or choose something
timeless.
WATERFORD
HOLIDAY HEIRLOOMS
WORTHY OF THE MOMENT FOR OVER TWO CENTURIES
©1999 WATERFORD WEDGWOOD USA, INC. • 800.523.0009 • WATERFORD-USA.COM

be livable. I see so many houses that don't look like they're lived in."

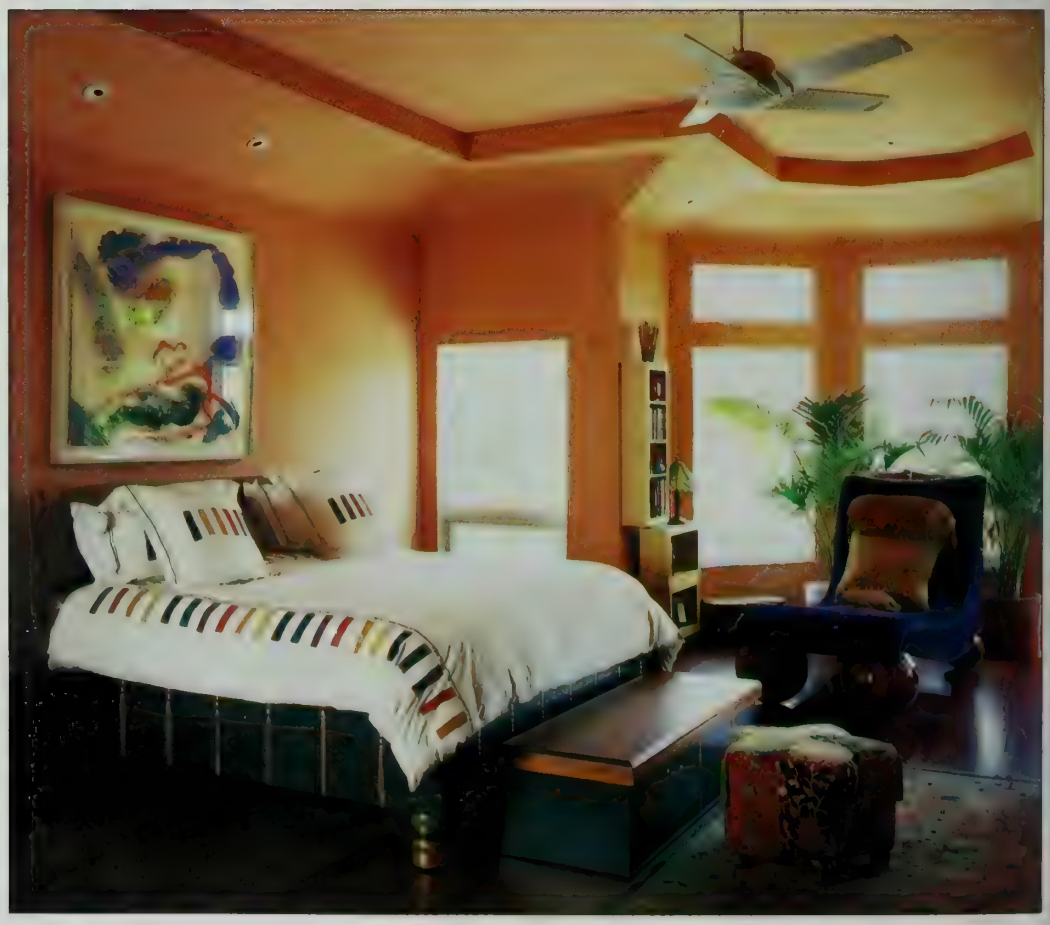
Hers certainly does. While it contains all the well-deserved trappings of success—an elaborate workout room, state-of-the-art entertainment hardware—it's more than a trophy residence. There's character here, a sense of fun. Take the guest bedroom, also known as the burgundy room: It's deep red down to its tinted white-oak floor. (A small linen pillow with the word *Exhale* em-

continued on page 104

LEFT: In McMillan's office, posters of and clippings about her best-selling books, including *Waiting to Exhale* and *How Stella Got Her Groove Back*, decorate one wall.

continued from page 98

Here, there's energy and color to spare. The author herself is a polychrome vision, wearing blue denim overalls, a scarlet-colored T-shirt, purple rings on her fingers and the brightest cowboy boots imaginable—royal blue, brown, sunny yellow. Myriad tiny braids cascade through the air with every movement of her head. "A room should have energy, simple as that," she says, alighting in the breakfast nook of her kitchen, which was largely created by Fu-Tung Cheng, a designer-builder who worked on parts of the house. "A house should



RIGHT: McMillan changed the master bedroom from a butter color to a clay that she finds "earthier—though sometimes I feel like I'm in a pumpkin." Casablanca fan.

THE NOURMAK COLLECTION™

Available from scatter to palace size; custom sizes also available

Quality Rugs Nourison ®

WORLD HEADQUARTERS:
5 SAMPSON ST. • SADDLE BROOK, NJ 07663 • 201-368-6900
ATLANTA, GA—404-584-7255 • HIGH POINT, NC—336-841-6900
ZURICH, SWITZERLAND —41-1-401-4546

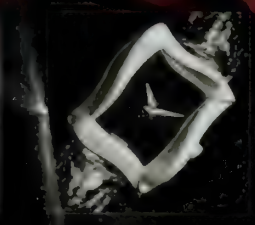
Call 1-800-223-1110 for a Nourison dealer near you.

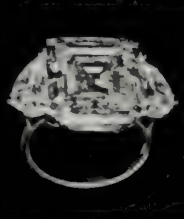
E-Mail: info@nourison.com • www.nourison.com

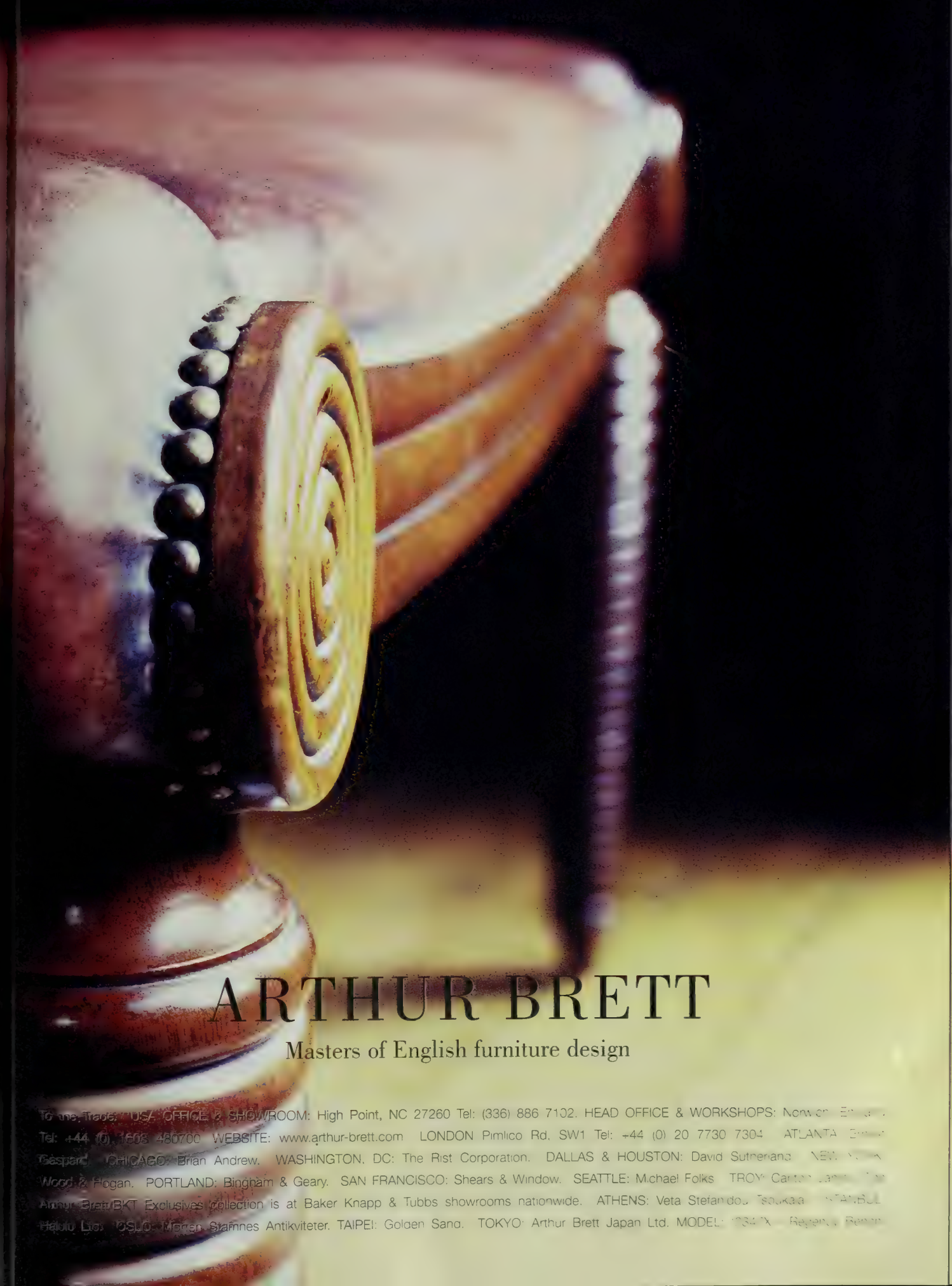
Circle Reader Service Card No. 3

Introducing
the .com for those with
un.common taste

LUXURYFINDER.COM™
Where generation luxe shops the web






ARTHUR BRETT
Masters of English furniture design
To the Trade: USA: OFFICE & SHOWROOM: High Point, NC 27260 Tel: (336) 886 7102. HEAD OFFICE & WORKSHOPS: Norwich
Tel: +44 (0) 1603 480700 WEBSITE: www.arthur-brett.com LONDON Pimlico Rd. SW1 Tel: +44 (0) 20 7730 7304 ATLANTA
Gaspard CHICAGO: Brian Andrew. WASHINGTON, DC: The Rist Corporation. DALLAS & HOUSTON: David Sutherland
Wood & Hogan. PORTLAND: Bingham & Geary. SAN FRANCISCO: Shears & Window. SEATTLE: Michael Folks TROY:
Arthur Brett BKT Exclusives collection is at Baker Knapp & Tubbs showrooms nationwide. ATHENS: Veta Stefandou
Hajdu Ltd. OSLO: Morten Stamnes Antikviteter. TAIPEI: Golden Sand. TOKYO: Arthur Brett Japan Ltd. MODEL:

ABOVE: The living and dining rooms, kitchen and master bedroom look out on the rear lawn. Cheng chose the slate that surrounds the pool "to create a sense of the past."

continued from page 100
broidered on it nicely acknowledges the writer's first big success.) Her living room, on the other hand, could be described as austere.

McMillan was raised in a working-class family in Port Huron, Michigan, and began writing poetry as a teenager. She studied screenwriting in graduate school at Columbia University in New York. She taught at the University of Arizona for a while, then left to pursue a full-time writing career.

Whatever she's worked on, she's done it with style. "I used to sew, make my own clothes, in high school. Back then we didn't have any money, so I didn't have much of a choice. People would always ask, 'Where'd you get that?' I had this reputation. I always made stuff with weird colors. I made my things in colors that no one could believe." She laughs as she recalls one "disgustingly ugly" pink-and-maroon outfit. "When I wore that, you couldn't tell me I wasn't sharp."

Her interest in interior design began when she was an undergraduate at the University of California, Berkeley. She'd buy unfinished wood furniture—"on credit," she says—then dress it up with colorful pillows of her own creation. "I liked the bright colors next to the wood."

LEFT: McMillan and Cheng in the backyard. "She's real risky," the designer says of his client and collaborator. "The house isn't staid; it's not dead. We had a ball."

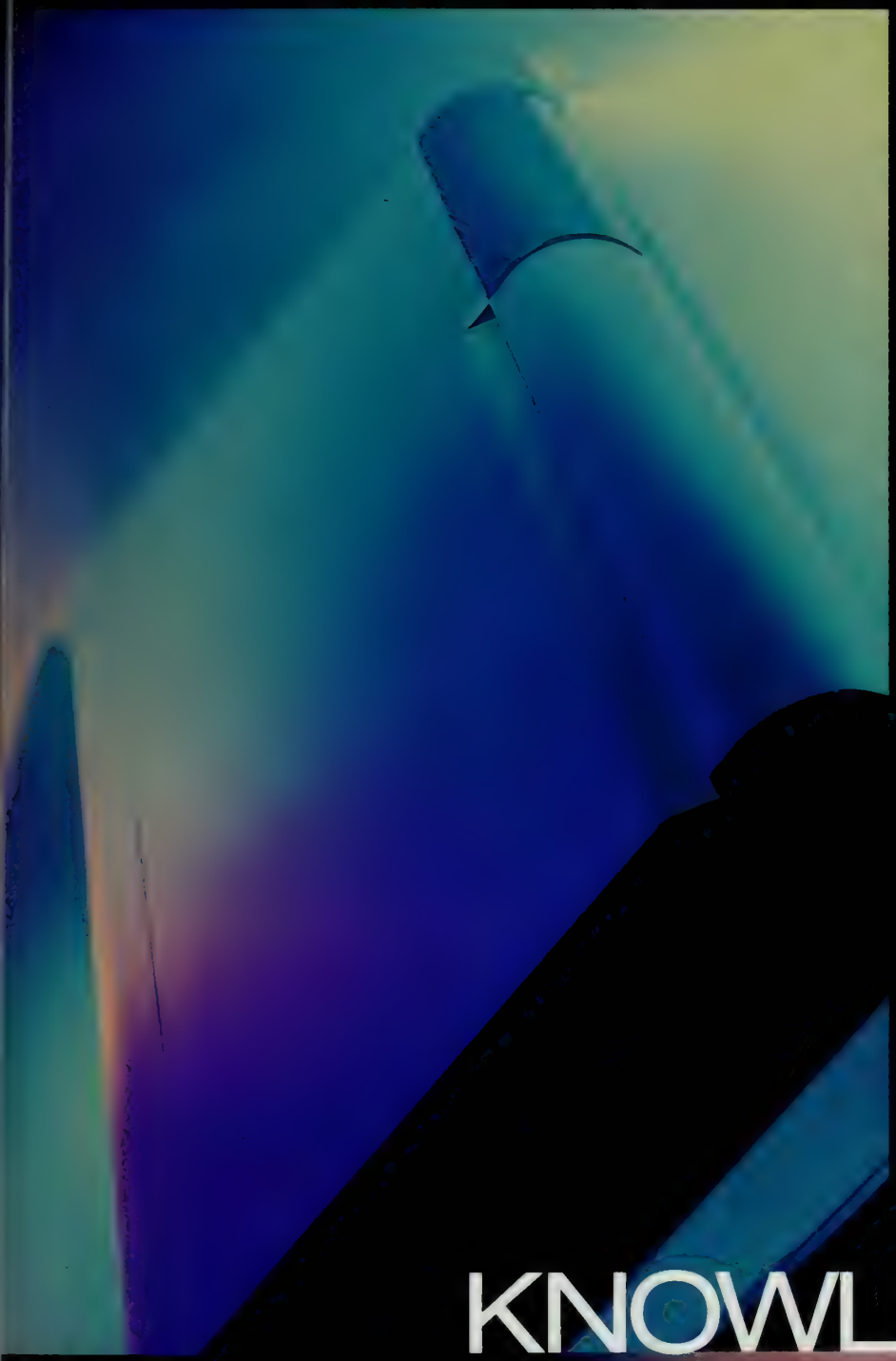
For many, decorating is a linear process, something with a beginning, a middle, an end. McMillan's books—which include *A Day Late and a Dollar Short*, due out next fall—may get written in this fashion, but when it comes to decorating, things don't flow in the same way. Her house is permanently in progress. Nothing in it is fixed, unless you count its residents, who include the author's husband, Jonathan Plummer, and Solomon, her teenage son from an earlier relationship.

Unlike most professional designers, McMillan didn't aim for consistency. Her house is unabashedly moody, and it breaks lots of rules. "My feeling is that each room can have, or should have, its own personality," she muses. "Just like a person has moods, your house should reflect these. You should have a room to be quiet in, or a room where, when you're feeling blue, you can feel up."

The design evolved serendipitously, with lots of twists and turns. McMillan's contractor put her in touch with Dana L'Archevesque of Axiom Design, who designed the lighting throughout. (Sconces and other light fixtures were designed by Pam Morris of Exciting Lighting,

continued on page 106

BETTER SOUND THROUGH RESEARCH®



BOSE

With enough knowledge, any problem can be solved.

When Bose® began building factory-installed music systems for cars, conventional wisdom believed the automobile environment was much too hostile for true high-fidelity sound. But we embraced the research challenge of developing smaller, lighter, more efficient equipment. Automatic functions. And through it all, far better sound. That knowledge creates better systems for your home, too. Today, the single piece of Bose equipment shown on the left, about the size of a laptop computer, replaces a shelf full of conventional components. Knowledge. It's the foundation of every Bose product.

KNOWLEDGE

To discover which Bose product is best for you, please call

1-800 ASK BOSE

please request ext. 799

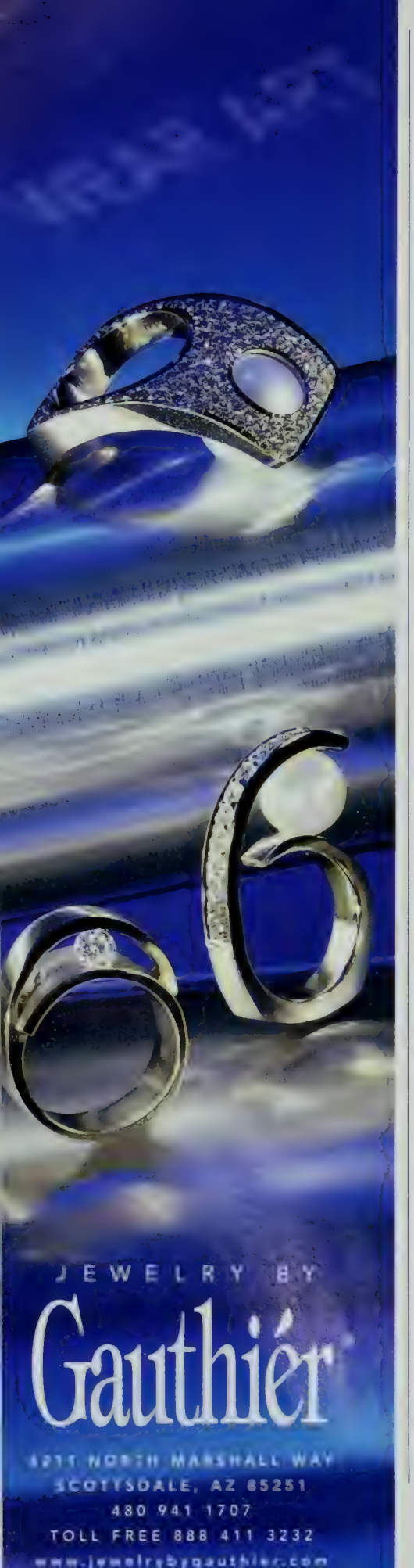
or visit us at

ask.bose.com/ca799

For your home. Your car. Your business. Your life.

The Mall at Short Hills

©1999 Bose Corporation, NOTICE



continued from page 104

whom McMillan contacted after admiring her large copper light fixtures at Postrio, the San Francisco restaurant.)

When it came to kitchen detailing, L'Archevesque let drop, crucially, that "there's a guy in Berkeley who does concrete kitchen counters." McMillan headed off to Cheng Design and Construction to see for herself. "My mind was blown," she says approvingly.

McMillan initially hired Fu-Tung Cheng to design the kitchen, the master bath, the fireplaces, the pool surround and the driveway. He also provided cabinetry and the concrete floors. Cheng is a master of commonplace materials, particularly concrete, which he likes because "it's such a plastic material, but also very earthy." To emphasize this quality, he'll embed small artifacts in the concrete's top layer; McMillan's kitchen island, for example, contains a mechanical gear, some buttons, a fossil or two. ("Putting a transmission part next to a two-hundred-and-fifty-million-year-old fossil keeps the work interesting," the designer avers.) Many of the ceilings and walls testify to Cheng's feel for another humble element, plaster, which he thinks holds color more intriguingly than ordinary walls.

McMillan wanted the kitchen to be warm; in contrast, the bar area, known as the game room, "was supposed to be glitzy, flashy," according to Cheng. This entertainment area, complete with slot machine, also contains an enormous (two-hundred-and-forty-gallon) fish tank containing rare tropical fish that are "almost like artwork," McMillan points out. (As bright as Memphis furniture, they match the décor.) "I was going to paint the walls here yellow, but it looked like egg yolk," she recalls. Then she thought of charcoal gray, a shade she likes because "it can be cold or it can be warm." When Cheng suggested that they add another color too, she said, "*That* I like." One wall is now a red-brick hue. The acid-yellow carpeting is new, having replaced sisal, which McMillan found to be impractical and decidedly unfun.

The writer has collected art for a while, particularly work by African American artists, from the Harlem Renaissance to outsider art. Her love of well-crafted, original pieces of furniture, though, is new. "I didn't know real people made furniture," she says. "It never occurred to me that you could actually commission things." Then she met a San Francisco furniture designer named Cheryl Riley of Right Angle Designs. She's since had a bed of purple inlaid wood and an outsize chaise longue (both in the master bedroom) made by the artisan. (In the game room, Riley's work is represented by an oval low table fringed with bright African beads.) A self-described "catalogue queen," McMillan turned to mail-order firms for many small pieces and accessories, including eggplant-colored wicker chairs in the master bedroom.

> McMillan didn't aim for consistency. Her house is unabashedly moody, and it breaks lots of rules. "My feeling is that each room can have, or should have, its own personality," she muses.

"So we just had fun," the writer enthuses. Which isn't to imply that her house is finished. It may never be. Even now, as she winds up her tour, she has change on her mind. "This color's got to go," she says of the guest bedroom. Ditto for the tone of the master bedroom. As for those troublesome glazed-pink dining chairs, frankly, they're doomed. Likewise the black-lacquered dining table and matching buffet. "They're out of here," the author promises. So what will replace them? "I'll know it when I see it." □

BETTER SOUND THROUGH RESEARCH®

BOSE

At its best, technology can be virtually indistinguishable from magic. So it is with our two newest Lifestyle® systems. The Personal™ music center replaces an entire rack of components. Yet you can hold it in your hand. Jewel Cube® speakers use neodymium iron boron magnets and spiral ports. They're about the size of a computer mouse. These, and other unique Bose® proprietary technologies are part of the reason we're the most respected name in sound. The bottom line? If you get something that doesn't have Bose technology, you're paying for something that doesn't have Bose sound.

TECHNOLOGY

To discover which Bose product is best for you, please call

1-800 ASK BOSE

please request ext.800

or visit us at

ask.bose.com/ca800

For your home. Your car. Your business. Your life.

Beverly Center, Beverly Hills, CA

©1999 Bose Corporation JN00254

PRODUCTS SHOWN APPROXIMATELY 1/2 SIZE

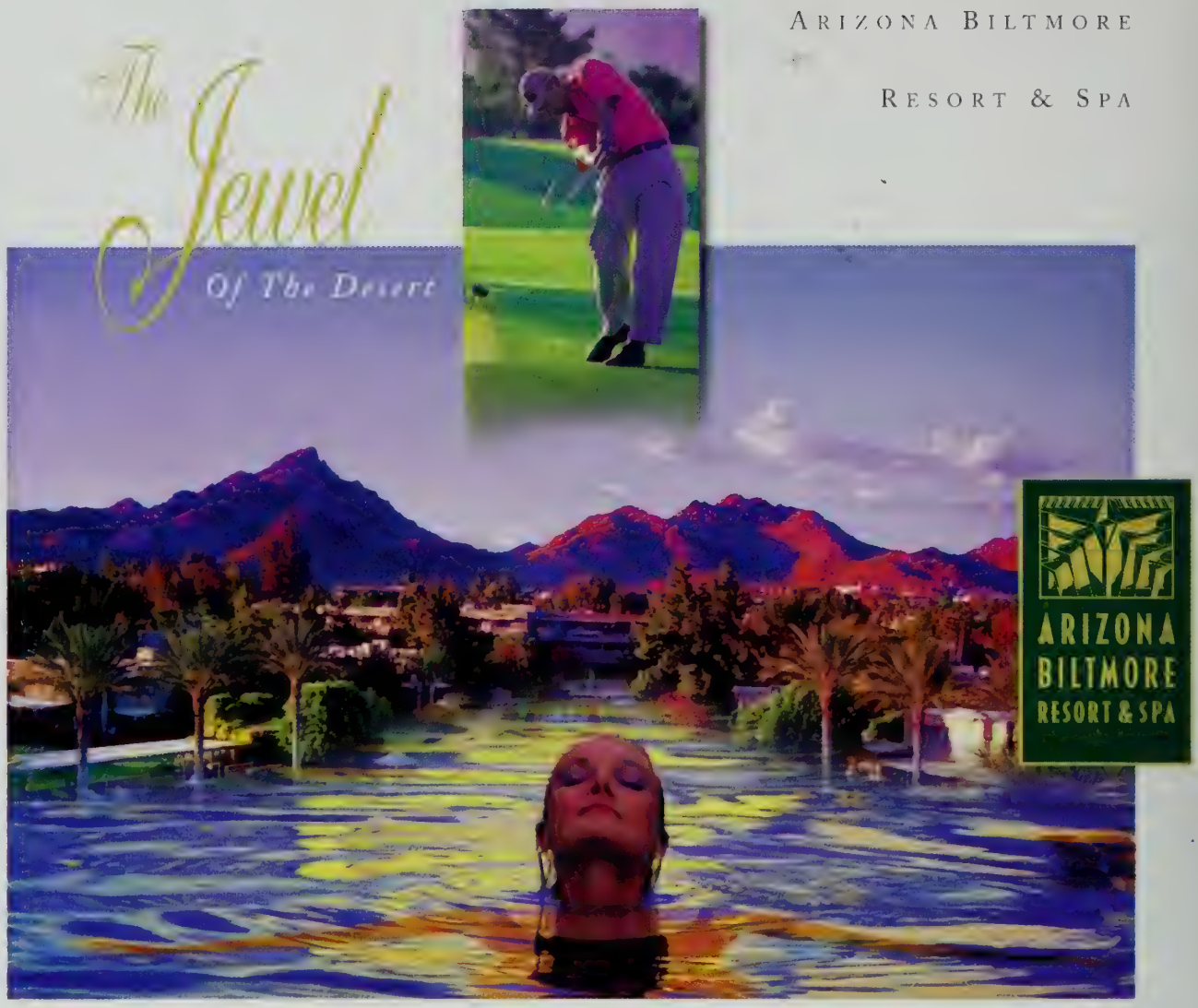
STROHEIM & ROMANN®

Fabrics
Wallcoverings
Trimming and Rugs
31-11 Thomson Avenue
L.I.C., New York 11101
(718) 706-7000
To the trade

OROLOGI FENDI

ARIZONA BILTMORE

RESORT & SPA



Guests at this desert paradise enjoy two championship golf courses, five distinctive dining outlets, unlimited recreational activities and a 20,000 square foot European Spa, all surrounded by architecture inspired by Frank Lloyd Wright. With shopping at the Biltmore Fashion Park only minutes away and unlimited options to relax, it's no wonder The Arizona Biltmore Resort & Spa has been a desert landmark for over 70 years.

The Desert has never been more affordable with rates starting at $245 - Sept. 20th thru Dec. 28th

ARIZONA BILTMORE RESORT & SPA 24TH STREET & MISSOURI PHOENIX, ARIZONA 85016
800-950-0086 • 602-955-6600 OR CALL YOUR LOCAL TRAVEL PROFESSIONAL.
www.arizonabiltmore.com

CHAIN CODE: WR * SABRE 7 * APOLLO 79375 * WORLDSPAN PHXAB * AMADEUS/SYSTEM ONE PHXABH * ACCESS 3030

MIADORA

www.miadora.com

©1999 Miadora, Inc.

Fine jewelry for the body.

ART & RESPECT FOR TRADITION

The Geneva Seal is history, culture, present and future. Rare are the mechanical watches bearing the Geneva Seal, hallmark of exceptional quality so sought after by collectors throughout the world. To possess a Roger Dubuis watch is to discover and share the tradition and art of living.

ROGER DUBUIS
horloger genevois

SYMPATHIE chronograph and SYMPATHIE diamond

18K white or rose gold case and indices. Chronograph features RD56 movement and 21 jewels.
Diamond watch features RD57 mechanical hand-assembled movement and 25 jewels. Limited production of 28 pieces.

For further information on this and other watches in our collection, please contact
ROGER DUBUIS NORTH AMERICA (570) 970 8888

FOR MORE INFORMATION OR TO ORDER OUR 72-PAGE COLLECTION FOLIO

PLEASE CALL 1-800-KREISS 1 WWW.KREISS.COM

ATLANTA CHICAGO CORAL GABLES DALLAS DENVER HOUSTON LAGUNA NIGUEL LA JOLLA LAS VEGAS

LOS ANGELES NEW YORK PALM DESERT SAN FRANCISCO SAUDI ARABIA SCOTTSDALE SEATTLE

Contact Kreiss Collection 1999

VISITING SANSSOUCI

FREDERICK THE GREAT'S SUMMER PALACE IN POTSDAM

Text by Susanne von Meiss
Photography by Reto Guntli

LEFT: Frederick the Great of Prussia's summer palace, Sanssouci, in Potsdam, Germany. The castle was built in the 1740s by Georg Wenzeslaus von Knobelsdorff.

FREDERICK II OF PRUSSIA, KNOWN even during his lifetime as Frederick the Great, loved books more than anything else, and they were to accompany him throughout his life. The king's favorite room in his beloved summer palace, Sanssouci, in Potsdam, was the library, which has recently been restored to its eighteenth-century glory.

The German king, born in Berlin on January 24, 1712, was the third son of Frederick William I of Prussia and Sophia Dorothea of Hanover, sister of George II of England. Since Frederick's two elder brothers died in infancy, he was groomed for the throne, by a puritanical and rather brutal father. The king's passion for military matters and his distaste for all things artistic and literary made his son's life miserable, as the crown prince loved art, philosophy and literature as well as the social whirl of dances, concerts and banquets.

Although the young man of twenty-eight who ascended the throne in May 1740 had been toughened by a strict education, his naturally lively mind had also been sharpened by wide reading and intercourse with some of the most progressive intellectuals in Europe. The famous note he wrote in the margin of a document in the first month of his reign reveals his enlightened approach to government: "All religions must be tolerated . . . for in this country every man must get to heaven in his own way."

Four years after his accession to the throne, Frederick II acquired an estate in the gently rolling countryside west of

continued on page 118

WITH PERMISSION OF THE FOUNDATION OF PRUSSIAN PALACES, BERLIN-BRANDENBURG

LEFT: The king's favorite room was the library, in which even the door is used as a bookcase. A total renovation was completed in 1998.

Seabourn.

Because you don't want to be *up the creek* without your paté.

While Seabourn travels farther up the Amazon than any other cruise line, there comes a point where even we have to turn back. Why? Because while we would love to be able to carry enough fresh cherries for endless jubilee, we simply can't. This is just one example of the attention to detail you can anticipate on a Seabourn cruise. You can also expect to visit some of the most fascinating and untrodden places on earth. From the archipelagos of Brazil to the temples of Teluk Dalam, Indonesia. And only on Seabourn Cruise Line can you choose between three styles of intimate ships, each offering its own distinct interpretation of luxury, personalized Scandinavian service and comfort. To discover why Seabourn is as far from the commonplace as a vacation can be, call your travel counselor for reservations or a complimentary brochure. Or contact us at 1-800-929-9391. www.seabourn.com

SEABOURN™

On Top of the World at Sea Level

Seabourn Goddess I & II	Seabourn Pride, Spirit and Legend	Seabourn Sun
Casual Luxury Yachts	Luxury Mega-Yachts	Ultra-Luxury Global Cruiser
116 Guests	208 Guests	758 Guests

Without a soul, there's just a shell. Wi

Passion is such a strong emotion. It causes us to live, breathe and sweat our hearts out for the things we care most abou
about creating extraordinary cars. Cars born from breakthrough design and brought to life through innovative engineerin
our cars that stirs you and your soul to respond. For more information, call us at 1.800.CHRYSLER or visit our Web site a

PT Cruiser available spring 2000

out passion, these would just be cars.

Chrysler, it is
the passion in
ww.chrysler.com.

ENGINEERED TO BE GREAT CARS

CHRYSLER

VISITING SANSSOUCI

continued from page 114

Potsdam in northern Germany. There he intended to cultivate vineyards and lay out a small park. The south-facing slopes of his estate were divided into six terraces and planted with vines. The king wanted to crown his vineyard with a small residence—not a lavish *château à la Versailles* but a *maison de plaisance* in the Rococo style of the day. The name he chose for his modest new house, which had only twelve rooms, reflects his intentions—Sanssouci ("Carefree").

Sanssouci was built not to demonstrate the power of an absolute monarch but as a place where Frederick could pursue his private interests in a rural environment, beyond the confines of court ceremony. It was designed by Georg Wenzeslaus von Knobelsdorff, one of the most influential German architects of his time. Now a popular tourist attraction, the long, one-story house is situated on the uppermost terrace of the enchanting vineyard. Painted a glowing yellow, the ornate façade, with its tall windows overlooking the park, is finished at each end with a round pavilion. The center of the building is dominated by a semicircular construction topped with a cupola, with the name of the house emblazoned in gold letters above the entrance.

BELOW: A book in Frederick's library, which rests beside a portrait of the king, has a handwritten dedication from his close friend Voltaire.

BOTTOM: Each of the four bookcases was topped by a gold medallion indicating the topic of its books. Frederick's collection totaled 2,288 volumes.

Frederick is said to have spent the night at Sanssouci for the first time on May 17, 1747. From then on—apart from during the Seven Years' War (1756–63)—he would stay at his summer residence from the end of April to the beginning of October every year. The king lived alone at Sanssouci, as his wife, Elisabeth Christine, had been given her own palace, near Berlin. Thus

continued on page 122

LEFT: A bust of the monarch is dated 1770. The sunburst pattern on the ceiling, reflected in the mirror, echoes that of the inlaid wood floor.

NORTH AMERICA'S GRAND MOUNTAIN RESORT™

Beaver Creek® VILLAGE
COLORADO

SKI • IN • LODGING • PERFORMING ARTS • BOUTIQUES • DINING

To ski or stay, call 888-632-9957 or visit www.beavercreek.com

1999© Beaver Creek Ski Resort, Inc. Designated trademarks are the property of Vail Trademarks, Inc. All rights reserved

AVERY BOARDMAN
HEAD-BED

Designer: James Rixner, ASID
Decorator Showhouse
Coe Hall/Great Homes & Garden Ltd., Producer
Photography: Bill Rothchild

Style #539 Bed Available as stationary or electric bed in standard and custom sizes.

SOFAS • SOFABEDS • CHAIRS • OTTOMANS • CUSTOM BEDDING • DAYBEDS • HI-RISERS

AVERY BOARDMAN LTD / HEAD-BED • D&D BUILDING, 979 THIRD AVE., N.Y. N.Y. 10022
TEL: 1.800.501.4850 • 212.688.6611 OR 212.688.7123 • FAX: 212.838.9046

CALL: 1-800-501-4850 FOR THE NEAREST SHOWROOM

VISIT OUR WEBSITE:
WWW.AVERYBOARDMAN.COM

Beacon Hill

ATLANTA, GA • BOSTON, MA • DALLAS, TX • DANIA, FL • HOUSTON, TX • LOS ANGELES, CA • PHILADELPHIA, PA
SAN FRANCISCO, CA • SEATTLE, WA • TROY, MI • WASHINGTON, DC

CALLARD & OSGOOD

CINCINNATI - W.B.D. DESIGN CENTER • ST. LOUIS - FRAN TURNER • CHICAGO • MINNEAPOLIS - RITA HABERLACH

CATALOGUE AND PRICE LIST - $35 CREDITED / THROUGH YOUR INTERIOR DESIGNER OR ARCHITECT

We Source the World for the Most Exquisite Floor Coverings.

Western United States

Arizona

Phoenix
McFarland's Custom Carpets

Scottsdale
Bradford Design

California

Big Bear Lake
Interiors

Costa Mesa
Gerridy's Limited

Los Angeles
Almar Carpets International

Los Angeles
Contempo Floor Coverings

Redwood City
Paterson Floor Coverings, Inc.

Sacramento
Sacramento Design Source

San Diego
M. Austin Designer Floors

San Francisco
Floordesigns

Santa Rosa
Wagner Carpet Co.

West Hollywood
Decorative Carpets

Campbell
Van Briggle Floors

Colorado

Denver
FloorCoverings by CPA

Montrose
Montrose Decorating Center

Kansas

Leawood
Madden McFarland Interiors

Wichita
Cottonwood Interiors

Missouri

Cape Girardeau
Rust and Martin

Oregon

Portland
Tufenkian Extraordinary Carpets & Rugs

Texas

Austin
Austin Fine Floors

Dallas
Emmet Perry & Co. of Dallas

Houston
Emmet Perry & Co.

Houston
Houston Custom Carpets

San Antonio
Carpet & Flooring Materials

Utah

Salt Lake City
Regency Royale

For more information on this collection of Wiltons and thousands of other exquisite products, call ***800.882.2773*** *to be directly connected to your nearest Guild showroom.*

www.design-guild.com

International Design Guild

VISITING SANSSOUCI

RIGHT: Set on six terraces below the castle, the palace's vineyard is a popular place for visitors to stroll.

continued from page 118

from the start Sanssouci was conceived exclusively for the king and his guests.

The most important room at Sanssouci is the circular, towerlike library, in the east wing. A true bibliophile, he wanted to have his books near him constantly. (Only a narrow passageway separates the library from the royal bedroom and study.) Once one is inside the library, the entrance is no longer visible, as the door itself is a bookcase.

The library is richly decorated with delicate Rococo gilding. The domed ceiling, painted pink and pale green and dominated by a gilt sun, creates a particularly regal atmosphere. The parquetry floor is made of maple and walnut, and four arched niches symmetrically divide the room, whose walls are paneled in cedar marquetry.

As the king wished to have his books within easy reach, the bookcases are low, leaving space above for the display of ornaments, busts and reliefs. Four oval cartouches above the bookcases represent the Prussian king's favorite art forms—sculpture, painting and music—and astronomy. Frederick acquired the antique marble busts depicting Homer, Socrates, Aeschylus and Apollo, exhibited on the gilt corbels beneath the cartouches, from the collection of Cardinal Melchior de Polignac in 1742.

Though Frederick II kept his 7,000-strong book collection in six libraries at his various palaces, the library at Sanssouci was his largest. It originally contained 2,288 volumes, dedicated almost entirely to works of Greek and

continued on page 124

LEFT: Frederick's bedroom and study. The mahogany desk and the small chest and clock, both by Caffiéri, were bought for the king in 1746.

©1999 British Airways Plc

The little black dress. Diamonds. Great service. Some things will never go out of fashion.

1-800-AIRWAYS
britishairways.com

BRITISH AIRWAYS
The world's favourite airline

VISITING SANSSOUCI

continued from page 122

Latin poetry, history and French literature of the seventeenth and eighteenth centuries. It is not surprising that all the historical and literary works in Frederick's possession are written in French, since it was the lingua franca of eighteenth-century intellectuals.

Frederick owed his admiration for French literature to four people in particular: his nurse, Marthe de Rocoulle; his tutor, Jacques Egide Duhan de Jandun; his secretary, Charles Etienne Jordan; and, later, Voltaire. The writer lived at Sanssouci between 1750 and 1753; a guest bedroom in the west wing is still known as the Voltaire Room. Although relations between the king and Voltaire were not entirely free of friction, they enjoyed a close friendship, and the extensive oeuvre of the great philosopher occupies pride of place in the book collection at Sanssouci.

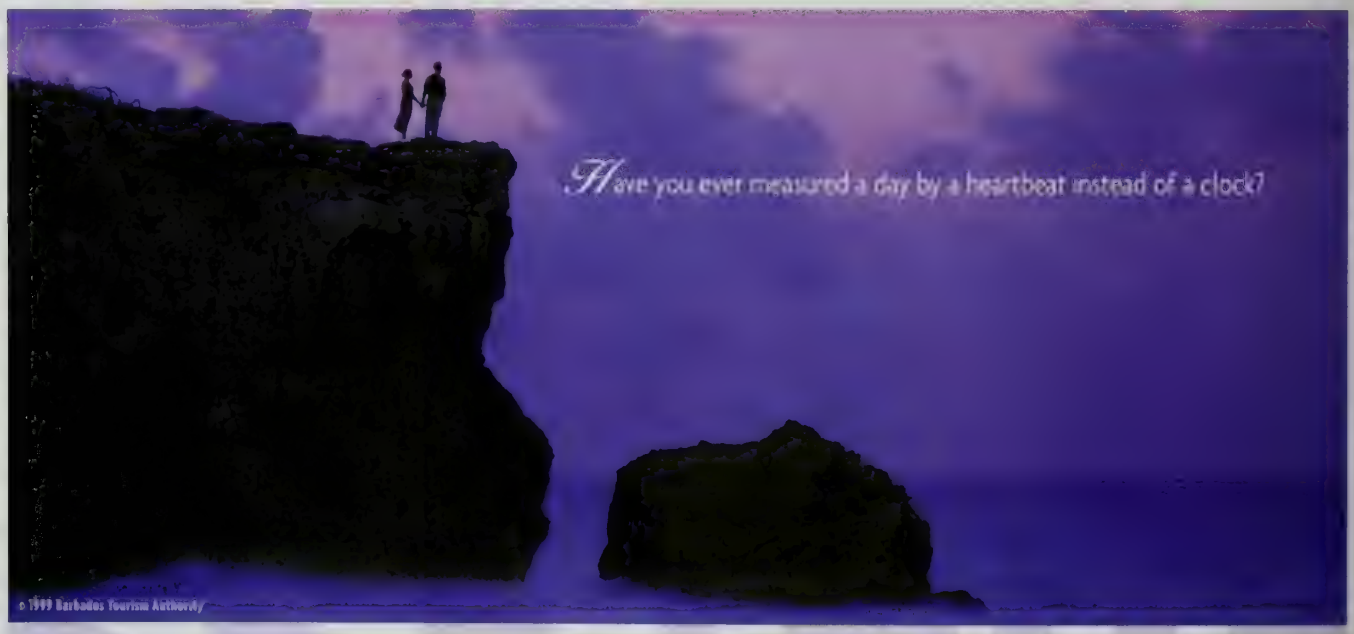
The library also includes works by Homer, Plato, Herodotus, Plutarch, Marcus Aurelius, Caesar, Virgil and Seneca, as well as valuable editions of works by Corneille, Racine, Molière, Montesquieu and Pierre Bayle. All these books are bound in maroon goatskin and stamped with a "V." From 1771 onward, the king's books had gold letters on the front covers to indicate which library they belonged to. "V" stood for Vigne, as Sanssouci was originally referred to as Vineyard House.

Sanssouci was built not to demonstrate the power of an absolute monarch but as a place where Frederick could pursue his private interests.

Frederick's last reader, Dantal, reports that the king handled his books with the utmost care. Each literary form had its own section. If a book was taken from the shelves, its position had to be marked with a piece of paper so that it could be returned to the right place. Books that had not yet been read stood upright on a table, while those that had been were stacked horizontally.

From the end of the Seven Years' War until his death in 1786, Frederick II led an increasingly secluded existence at Sanssouci, with only his dogs and his books for company. In a letter to Voltaire dated May 8, 1770, the Prussian king wrote: "At my age, the only festivities I appreciate are good books." □

Sanssouci, Schopenhauerstrasse, Potsdam, Germany; 49-331-969-4300. Hours vary depending on the season.



BARBADOS

JUST BEYOND YOUR IMAGINATION

Member of the Caribbean Tourism Organization 1 888 Barbados www.barbados.org

Patterson, Flynn & Martin®

carpet

DDD Building · 979 Third Avenue · New York, NY 10022 · (212) 833-0667

© E. Gerbodecker & Co. 1989

A WEAVING REVIVAL

SALLY SIRKIN LEWIS WORKS WONDERS IN FRANCE

Text by Jeffrey Simpson
Photography by Marina Faust

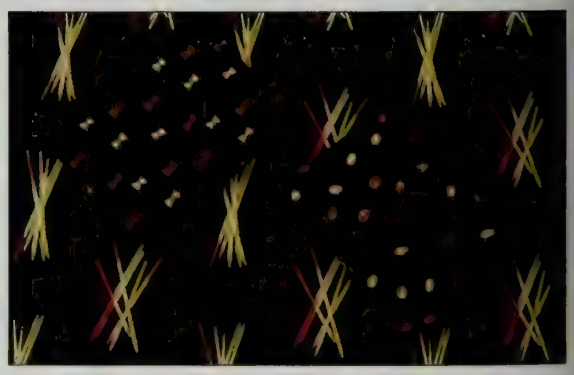
FOR YEARS I FELT I NEEDed a statement fabric with a strong design," says Sally Sirkin Lewis, the first interior designer to open a furniture-and-fabric showroom in Los Angeles, twenty-seven years ago. "I'm not a print lady, but I wanted a contemporary fabric that would have the impact of a work of art. And since I don't find the time to paint, I began looking for a mill that could make my drawings into tapestries."

After a long search, Lewis remembered a mill near the old industrial city of Lille in northern France that she thought might have tapestry looms. "We had worked with the firm before," she notes, "and the young son of the family that owns the business was intrigued by my idea to weave modern designs using very old tapestry techniques. So we began."

Historically tapestries have been wall hangings, often pictorial in subject. As the designer explains, "The pattern or coloration of the tapestry is achieved by using a multicolored warp—the lengthwise threads—and weft. This creates a pattern on both sides of the fabric. In most modern weaves, only the weft, or the crosswise threads, is used to produce the colored tones that are on the surface of the fabric." Lewis chose to use the centuries-old technique of tapestry weaving to give her designs complexity and depth.

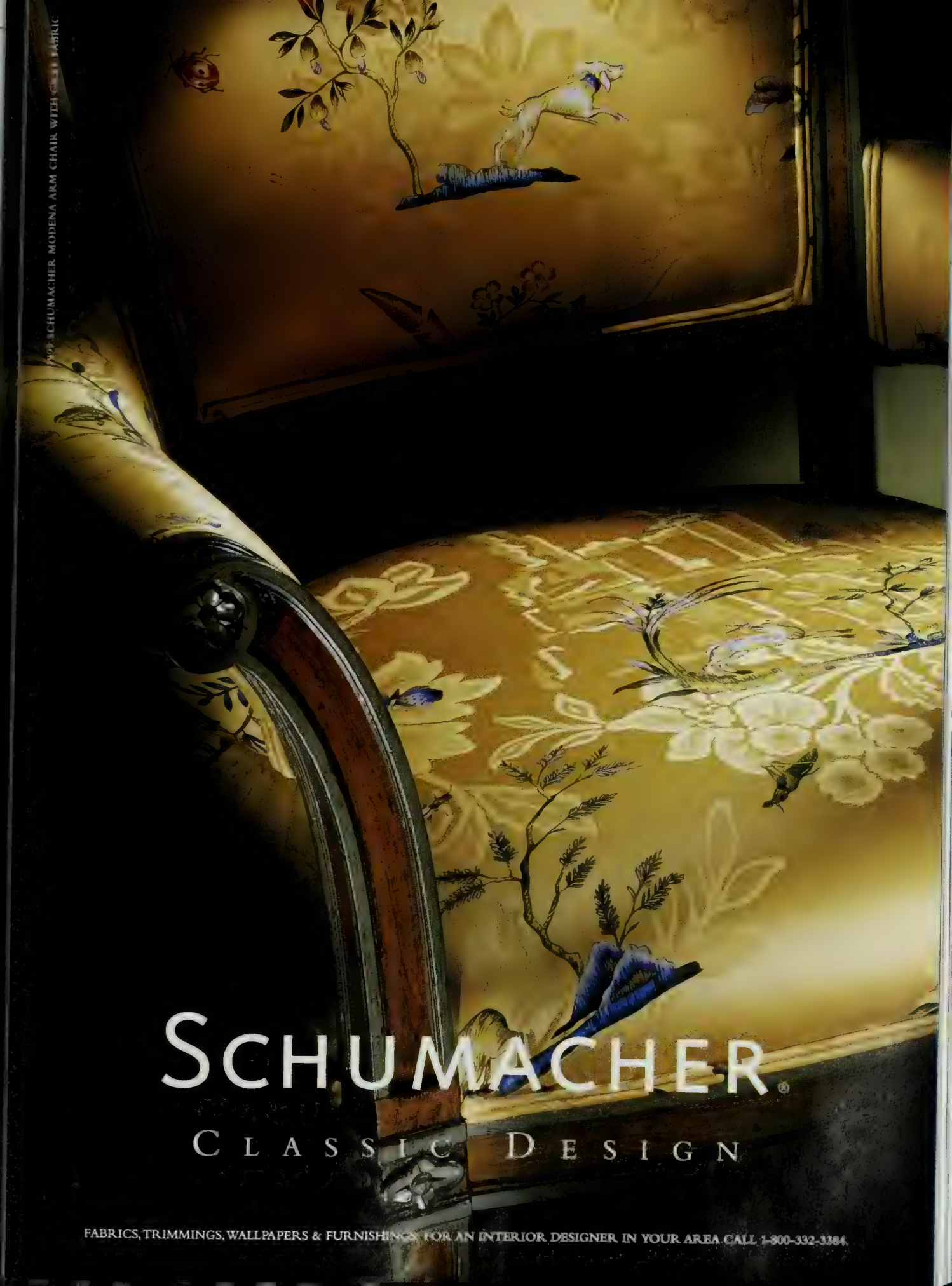
The designer's new collection for J. Robert Scott, her furniture, fabrics and lighting company with showrooms in four U.S. cities and in London, consists of seven modern tapestries and is appropriately named Tapis. There are two types of fabric in the Tapis ensemble. One of them marries a tapestry weave with several other intricate techniques to achieve a ribbed texture known as an ottoman weave. These combinations approximate the methods used in the famous Gobelins tap-

continued on page 130

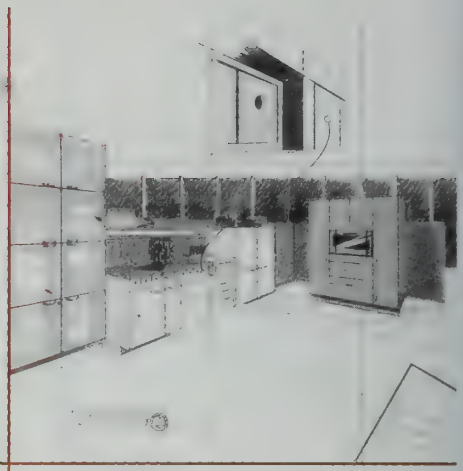


TOP: Sally Sirkin Lewis inspects one of her tapestries as it is woven. LEFT: The 100-year-old mill is near Lille, France.

ABOVE: Hot off the press are *Pick Up Stix*, *Bow Ties* and *Oliva*, three fabrics from Tapis, J. Robert Scott's new collection.

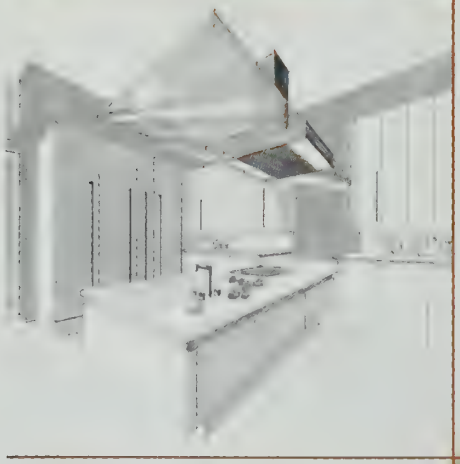

SCHUMACHER
CLASSIC DESIGN
FABRICS, TRIMMINGS, WALLPAPERS & FURNISHINGS. FOR AN INTERIOR DESIGNER IN YOUR AREA CALL 1-800-332-3384.

Art to live with.
Craftsmanship to endure.
Poggenpohl...
since 1892.



poggen®
pohl

The Ultimate Kitchen



EXCLUSIVE DEALERSHIPS AVAILABLE

To order our comprehensive literature package
Please send $18.00 to:
Poggenpohl U.S., Inc.
145 U.S. Hwy 46W, Suite 200,
Wayne, NJ 07470.
Dept. AD

Phone: 1-800-987-0553 or 973-812-8900 X 16
FAX: 973-812-9320
www.poggenpohl-usa.com

POGGENPOHL STUDIOS:

Atlanta, GA	404-816-7275
Chevy Chase, MD	301-657-8616
Chicago, IL	312-755-9023
Dania Beach, FL	954-923-2688
Detroit, MI	248-624-7300
Honolulu, HI	808-524-6656
Long Island, NY	516-349-0205
Los Angeles, CA	310-289-4901
Maui, HI	808-878-2705
Naples, FL	941-263-4699
New York City downtown	212-228-3334
New York City midtown	212-355-3666
Palm Springs, CA	760-346-1499
Paramus, NJ	201-587-9090
Petoskey, MI	231-348-7080
Philadelphia, PA	215-348-4646
Portsmouth, NH	603-433-9918
Sacramento, CA	916-387-1717
Scottsdale, AZ	602-955-3966

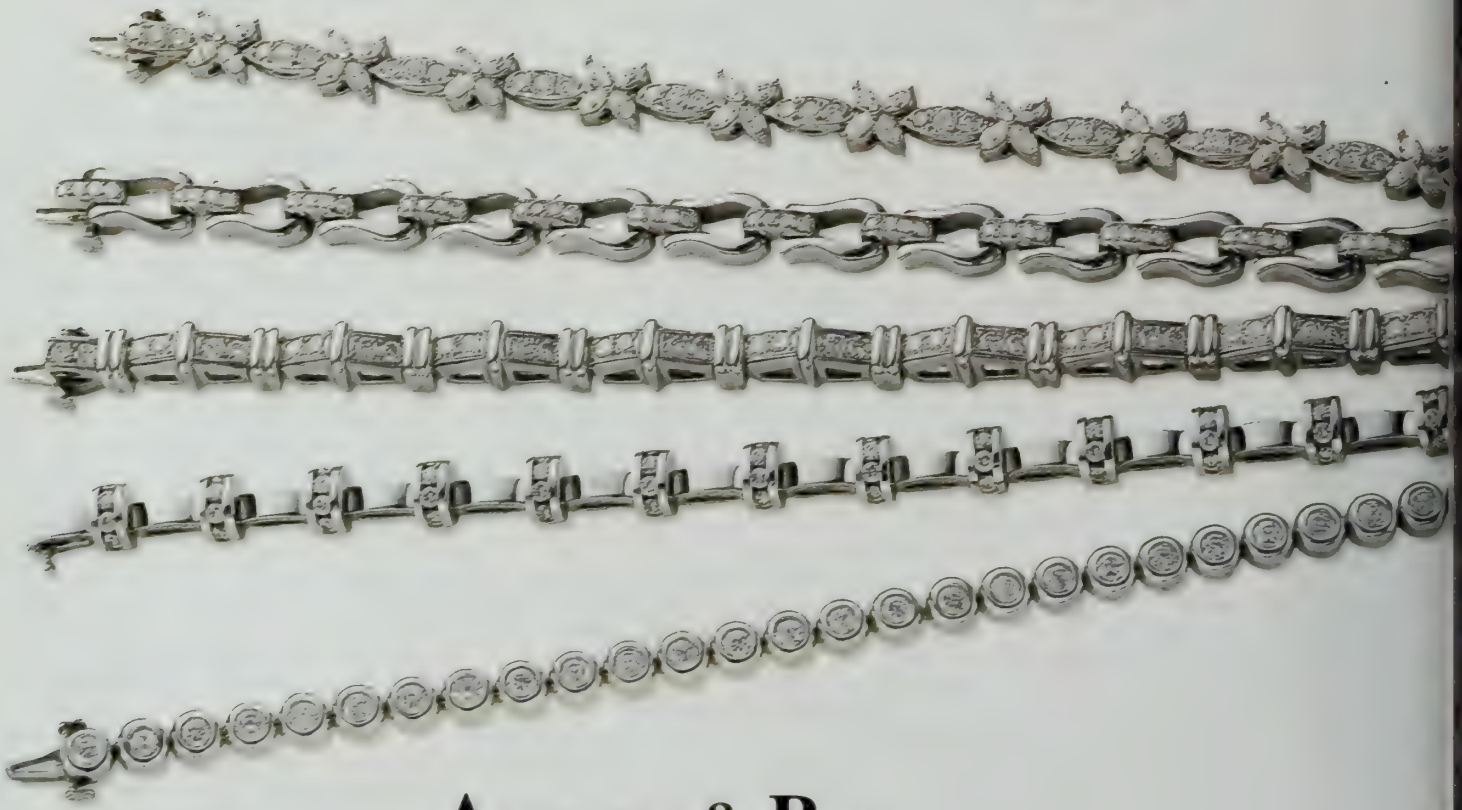
PLATINUM
A Reflection of You

Mr. Baguette

Robert Cott Philadelphia, PA (215) 925-2487	**Little Europe** St. Maarten, NA (011) 5995 24371	**Exclusively Diamonds** Mankato, MN (507) 345-1658	**Rhudy's** Fayettville, NC (910) 488-2971	**Levinson & Co.** Plantation, FL (954) 473-9700
Zingale & Co. New York, NY (212) 371-8282	**Princess Jewelers** St. Thomas, USVI (340) 774-4353	**Amir Mozaffarian** San Francisco, CA (415) 391-9995	**Cronier's** Montgomery, AL (334) 272-4995	**Wilson & Son** Scarsdale, NY (914) 723-0327

For more information, call **Mr. Baguette** at (800) 598-3456

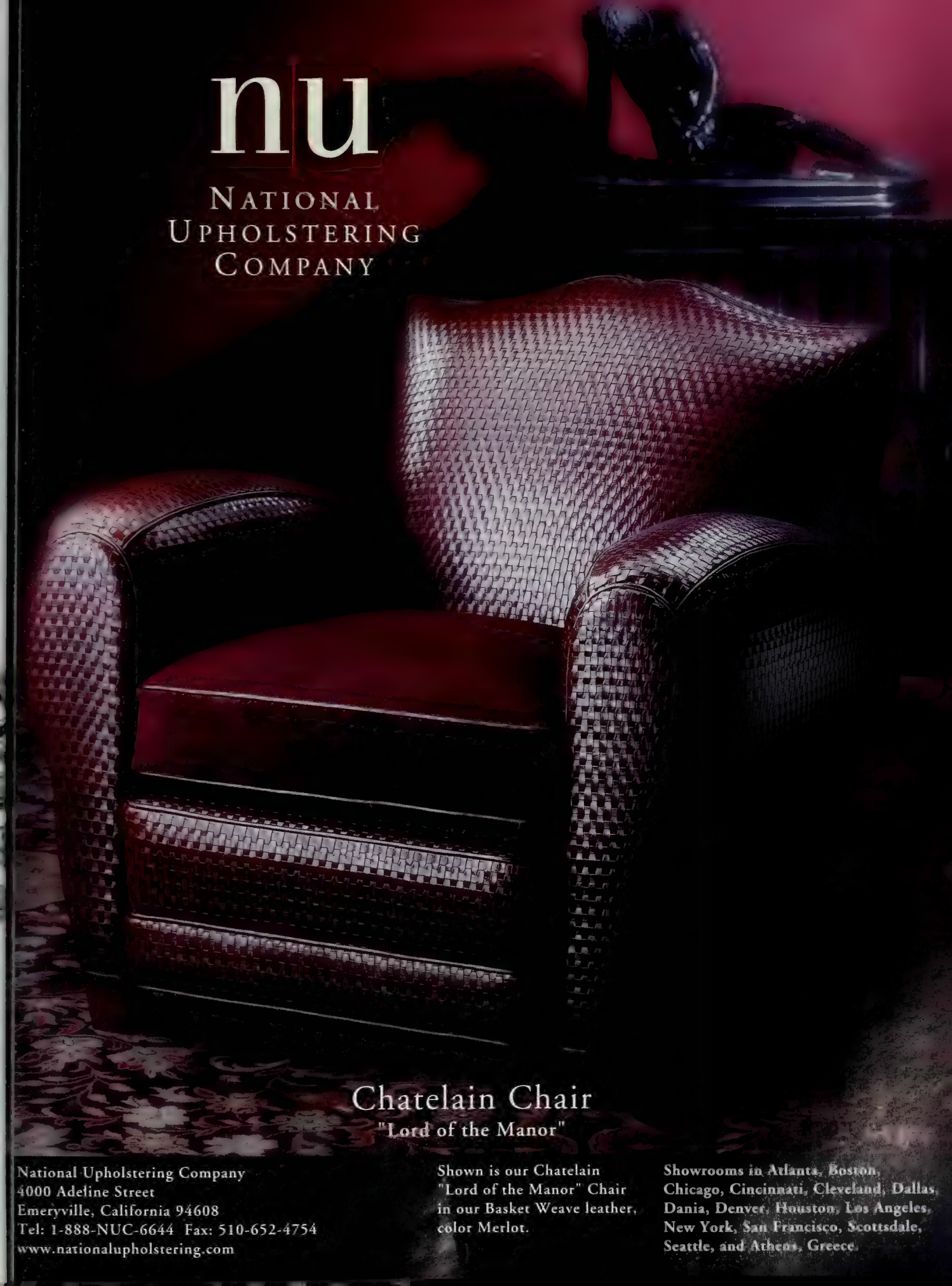
lookhotinplatinum



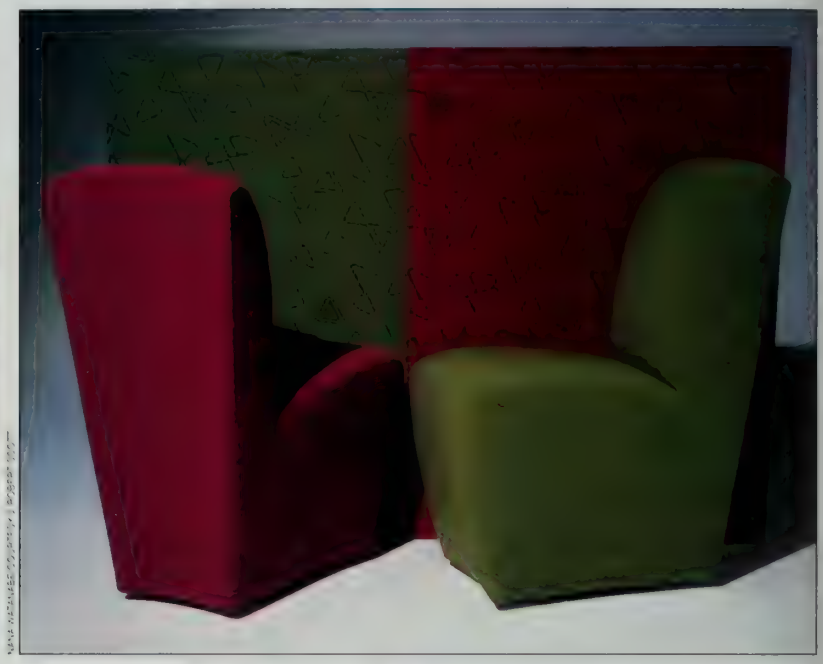
AUSTERN & PAUL
NEW YORK
MANUFACTURING JEWELERS SINCE 1894

Available at fine jewelers throughout the United States • Look for the A+P Symbol of Quality
For information • 800/221-2066 • email info@austernandpaul.com • www.austernandpaul.com

©1999 Austern & Paul/Orgel. All Rights Reserved. A+P and lookhotinplatinum are trademarks of Austern & Paul/Orgel. A+P watches made in USA with fine Swiss movement


nu
NATIONAL
UPHOLSTERING
COMPANY
Chatelain Chair
"Lord of the Manor"
National Upholstering Company
4000 Adeline Street
Emeryville, California 94608
Tel: 1-888-NUC-6644 Fax: 510-652-4754
www.nationalupholstering.com
Shown is our Chatelain "Lord of the Manor" Chair in our Basket Weave leather, color Merlot.
Showrooms in Atlanta, Boston, Chicago, Cincinnati, Cleveland, Dallas, Dania, Denver, Houston, Los Angeles, New York, San Francisco, Scottsdale, Seattle, and Athens, Greece.

"I wanted a contemporary fabric that would have the impact of a work of art."

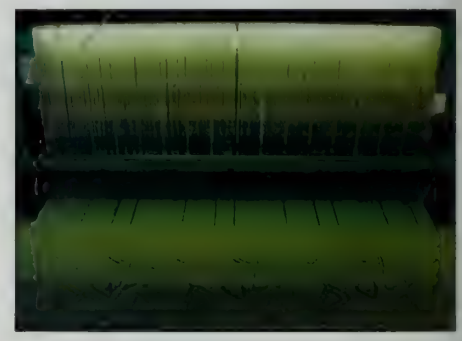


continued from page 126
estries made in France in the seventeenth and eighteenth centuries. *Floating Elements* has a design of abstract shapes on a background with a large-scale geometric pattern. "This is a study of abstract art translated through the medium of textiles," says Lewis. She compares *Pick Up Stix* to sculpture. The sticks are crossed, then they are shadowed by the same pattern woven monochromatically into the background. Two other fabrics in the collection are *Oliva*, which has small oval shapes in two colors scattered across a solid background with a wavy texture, and *Bow Ties*.

Lewis also asked the mill to combine the traditional tapestry weaving technique with an epingle construction, which yielded a cross-ribbed textile with a small looped weave, and she had three fabrics made using that method. *Skating* is a design of loops, curves and longer lines that an accomplished skater—or an experienced designer following the whim of her pencil—might make. *Triangles* has fluid triangular shapes, some overlapping and some connected or standing alone. There is also a coordinating solid-color fabric, *Cable*.

Lewis concludes about the Tapis collection, which she has been working on for nearly ten years, "This is my way of making art." □

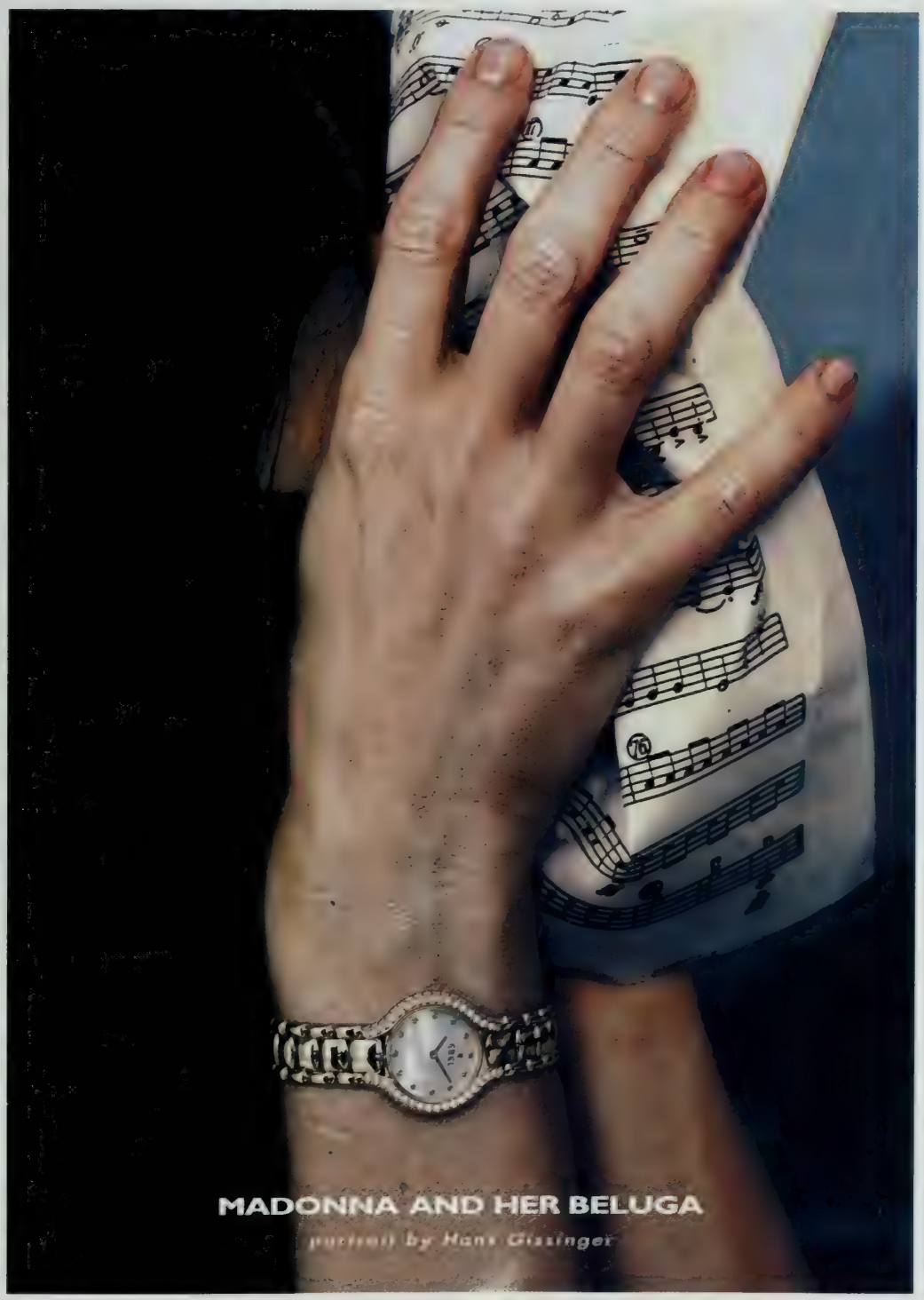
Above Left: The town of Tourcoing, where the mill is located. Below: *Skating* and *Cable*, a solid.



Above: J. Robert Scott Wedge chairs, upholstered in *Cable*, and *Triangles*, on the panel and on a loom (right).

EBEL

THE ARCHITECTS OF TIME



"Beluga" 18K gold with diamonds. Water resistant 30 m. 5 year international and limited warranty.

Déjaun
JEWELERS

424 West Hillcrest Drive
Thousand Oaks, CA 91360
(805) 495-1425

CUBA'S GOLDEN ERA

REDISCOVERING THE GRAND MANSIONS OF HAVANA

Text by Eduardo Luis Rodríguez / Photography by Robert van der Hilst

IT WAS JUNE 1920, AND in tandem with sugar prices, the euphoria of Havana bankers, merchants and landholders was reaching its peak. The process of enrichment that multiplied the family fortunes of the sugar industry magnates had begun around 1915 and had slowly but steadily gathered momentum. Their wealth was used for several purposes, but the most visible, and the one with the greatest urban impact, was the construction of lavish palaces in the fashionable neighborhoods of Vedado, Miramar and Country Club.

Although the masters of Cuban sugar were building on an island scale, they sought an architectural style that was Continental in inspiration. When banker Pablo Gonzalez de Mendoza decided to build a family retreat—completed in 1916—he chose a corner lot on Avenida Paseo, which runs through Vedado and is one of the most distinguished streets in the city. The architect who was to design the mansion could be none other than Leonardo Morales, whose fame had grown by leaps and bounds since 1910, when he started his own firm, Morales y Mata, a year after completing his studies at Columbia University in New York.

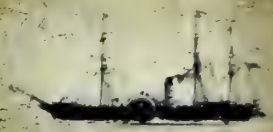
ABOVE: The 1930 Casa del Valle, designed by Rafael de Cárdenas in a Venetian Gothic style, is part of Havana's architectural legacy. LEFT: Local stone was used inside.

By that time Morales had not only developed his own style but had also introduced to the country, and in Vedado in particular, a way of practicing and understanding architecture that was connected to what he had seen in the United States. While he was

continued on page 134

While some live for glitz and non-stop clamour, our guests seem to enjoy life's simple pleasures: like a vintage Montrachet under the stars. Or a jam session with an All-Star Big Band. Along with an appreciation for understatement, graciousness and a level of unobtrusive service which can only be described as, well, British. Spacious accommodations reflect not only the past but the best of the present. The spa reflects what may be the best of tomorrow. In the restaurants, chefs turn out savory collations to rival Europe's finest restaurants. And everywhere, from the casinos to our authentic English pubs, there is, as a writer put it in 1938, "that serene gaiety and carefree luxury which only time and tradition achieve." Cruise the world or cross the Atlantic. The legacy of Cunard Line remains what it has always been: timeless elegance, incomparable Cunard White Star Service, intriguing destinations and, quite simply, a more cultured experience. Call your travel counselor for reservations or a complimentary brochure, or call 1-800-7-CUNARD.

CUNARD™


BRITANNIA 1840

SERVIA 1881

MAURETANIA 1907

AQUITANIA 1913

MAJESTIC 1934

QUEEN MARY 1936

QUEEN ELIZABETH 1938

2000 FLEET

QUEEN ELIZABETH 2

CARONIA

To learn more about the past, present and future of Cunard Line visit us at **www.cunardline.com**

ADVANCING CIVILIZATION SINCE 1840™

continued from page 132
there his work had been imbued with a Neoclassicism—bordering on an eclectic Beaux Arts tradition reminiscent of Stanford White—that transformed Cuban architecture. This new repertoire of forms was called, inevitably, the Morales style.

The González de Mendoza house, now the residence of Britain's ambassador to Cuba, is set toward the rear of the large property, defining an intimate private garden off the rear façade and another, much more extensive one, in the front. This strategy allows the house to be visible from the street, thus assuring a showy display, but also ensures a degree of privacy. Sculptures, benches and ornamental basins are placed throughout.

RIGHT: The de Pedro Baró house, designed by Evelio Govantes and Félix Cabarrocas, was built in 1927. Juan de Pedro Baró commissioned it in honor of his wife, Catalina Lasa.

LEFT: The living room of the de Pedro Baró house. Despite its Italian Renaissance–influenced exterior, the interior was fitted with Art Déco detailing and ornamentation.

From the elaborate grille that marks the entranceway, the house appears sober and elegant, composed of a series of volumes that create an appealing play of light and shadow and of high contrast and discreet colors. A profusion of French windows and terraces constitutes an element of transition between outside and inside and between the building's model—the houses of the northeastern United States—and its new context, under the blazing Caribbean sun. The composition is completed by a complex arrangement of steeply gabled tile roofs, flat roofs and balustered parapets. Thus the final image combines the majesty of a large mansion with the almost playful lightness of the unpretentious local architecture.

Shortly after the main house was finished, Morales joined with the American architect John H. Duncan, who was responsible for such

continued on page 142

ated
he #1 Tasting
odka In The World.

1998, the Beverage Testing Institute of Chicago conducted a blind ce test of more than 80 vodkas. They awarded points based smoothness, nose, and most importantly, taste. Of all vodkas, Grey Goose® Vodka emerged victorious, eiving 96 points out of a possible 100.

unded in 1981, the Beverage Testing Institute conducts tests in pecially designed lab that minimizes external factors and ximizes panelists' concentration. The Institute selects dges based on their expertise, and its tasting and oring procedures are widely praised as e best in the industry.

nk	Vodka	Country
6	**GREY GOOSE® VODKA**	**FRANCE**
4	Canadian Iceberg Vodka	Canada
3	Stolichnaya Gold Vodka	Russia
2	Staraya Moskva Premium	Russia
1	Van Hoo Vodka	Belgium
1	Stolichnaya Vodka	Russia
0	Tanqueray Sterling Vodka	England
0	Rain 1995 Harvest Vodka	USA
9	Ketel One Vodka	Holland
8	Wyborowa Vodka	Poland
7	Kremlyovskaya Vodka	Russia
6	Finlandia Vodka of Finland	Finland
6	Alps French Vodka	France
5	Skyy Vodka	USA
3	Original Polish Vodka	Poland
3	Glenmore Special	USA
2	Pennsylvania's Royal Vodka	USA
1	Mr. Boston Vodka	USA
0	Pole Star Vodka	Poland
0	Lubrowa Pozio Vodka	Poland
9	Absolut Vodka	Sweden
8	Cardinal Vodka	Hungary
8	Barton Vodka	USA
8	Barclay's Vodka	USA
8	Amazon Vodka	Brazil
6	Skol Vodka	USA
4	Smirnoff Vodka	USA
4	Crystal Palace Vodka	USA
3	Belvedere	Poland
2	Schenley	USA
19	Mr. Boston's Blue Vodka	USA

WINNER OF THE
SPIRITS
CHAMPIONSHIPS

BEST NEW PRODUCT
INTRODUCTION

CLAREMONT RUG COMPANY

ANTIQUE ART CARPETS

Spectacular 19th-century Bakshaish "Tree of Life" carpet, 10ft. 11in. x 14ft.

True art is timeless

For more information and a color catalog ($10), call 1-800-441-1332
6087 Claremont Avenue, Oakland, CA USA 94618
e-mail: crugco@aol.com fax: (510) 654-8661

Contact us about our In-Home Shopping Service anywhere in the United States.

UNOAERRE

Mosaico Collection
18kt. Gold with Diamonds

UNOAERRE

Look for this symbol of a fine Italian master.

UNOAERRE • (888) 959-GOLD • www.unoaerre.it.

ITALIAN TRADE COMMISSION

"Camelot"
Southampton, New York
French Normandy estate set in Southampt
Village with all amenities including media r
elevator, Gunite pool, servant's quarters,
3-car garage and room for tennis.
Exclusive • $7,950,000 • #32978

ALLAN M. SCHNEIDER
ASSOCIATES, INC.
REALTORS
OPENING DOORS WORLDWIDE
1-888-8HAMPTON
www.allanschneider.com

PICCHIOTTI

Bringing Art to Life

For an authorized retailer nearest you please call 1•888•645•6033
Outside the U.S., Hawaii, Alaska, Puerto Rico or Virgin Islands, please e-mail us at picchiotti@tin.it

Italian Trade Commission

You're listening to Schubert's Piano Sonata in F Minor.

You're sipping a crisp Sauvignon Blanc with your salad Nicoise.

You're surrounded by the beauty of fine wood paneled walls.

The warmth of fine wood raised panels is available and practical again.

New England Classic

What better walls are wearing.

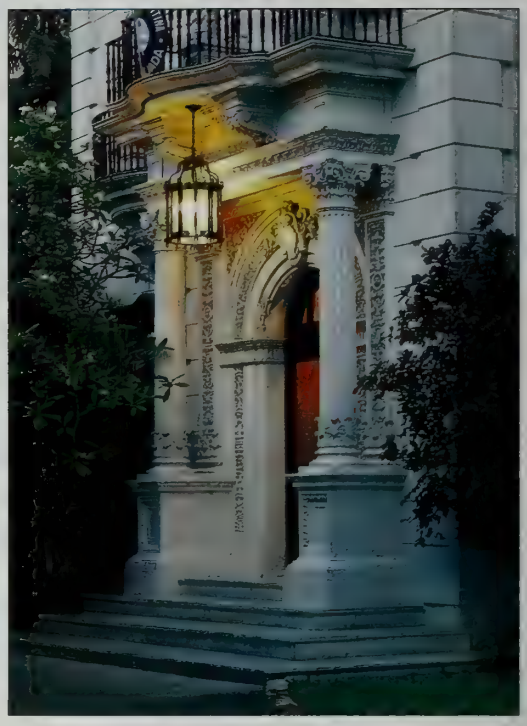
CALL US AT: 888.880.6324
OR VISIT OUR WEBSITE:
NEWENGLANDCLASSIC.COM

©1999 NEW ENGLAND CLASSIC

This cotton crewel fabric,
"Cala D' or" (1-8286), is
from the Mallorca Collection.

JAB fabrics are available through
Stroheim & Roman
31-11 Thomson Ave, LIC, NY 11101
(718) 706-7000
www.JAB.de
To the trade

JAB
ANSTOETZ



ABOVE: The entrance hall and living room of the 1931 Spanish Renaissance–style Crusellas house, now occupied by the Argentine ambassador. ABOVE RIGHT: The entrance.

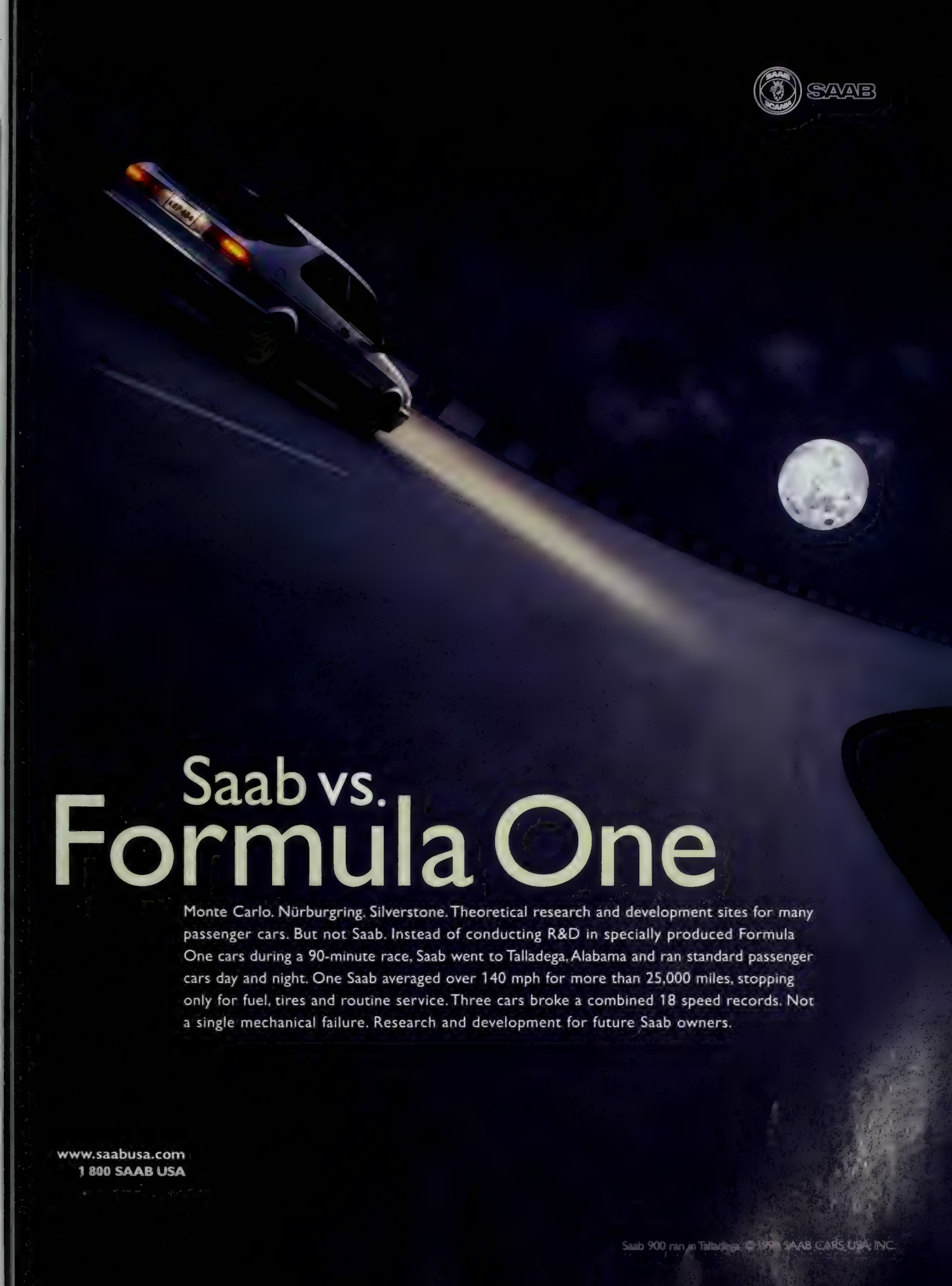
continued from page 134

works as Grant's tomb in New York City, to produce one of the most attractive spaces in Cuban architecture of that time: an enclosed pool that marks the boundary between the public spaces and the service areas. The magnificent wood truss system can be best appreciated from within, and it has an affinity with the elaborate frame roofs typical of eighteenth-century colonial architecture. But the entire atmosphere undoubtedly harks back to a more obvious model: that of the Roman impluvium, confirmed by the rectangular roof opening over the pool, which is bordered by statues of Sappho, Homer and Aphrodite. Never again in Cuban architecture would a program with such a relatively banal aim achieve a dignity such as that which Morales, Duncan and González de Mendoza were able to confer on this space.

Also along Avenida Paseo, another project arose out of similar intentions, resulting in a different yet equally significant expression: the house of Juan de Pedro Baró, a wealthy landowner, and Catalina Lasa, a cultivated woman regarded as one of the most beautiful in the city. De Pedro Baró envisioned his house as serving two pur-

continued on page 144

RIGHT: A colonial cloister inspired the patio of the 1929 Pollack house, designed by Leonardo Morales. BELOW: The exterior borrows from the Florentine Renaissance.


SAAB
Saab vs.
Formula One
Monte Carlo. Nürburgring. Silverstone. Theoretical research and development sites for many passenger cars. But not Saab. Instead of conducting R&D in specially produced Formula One cars during a 90-minute race, Saab went to Talladega, Alabama and ran standard passenger cars day and night. One Saab averaged over 140 mph for more than 25,000 miles, stopping only for fuel, tires and routine service. Three cars broke a combined 18 speed records. Not a single mechanical failure. Research and development for future Saab owners.
www.saabusa.com
1 800 SAAB USA
Saab 900 ran in Talladega. © 1998 SAAB CARS USA, INC.

LEFT: Designed by Morales and completed in 1916, the González de Mendoza house is located in Vedado, which was once one of Havana's most desirable neighborhoods.

continued from page 142

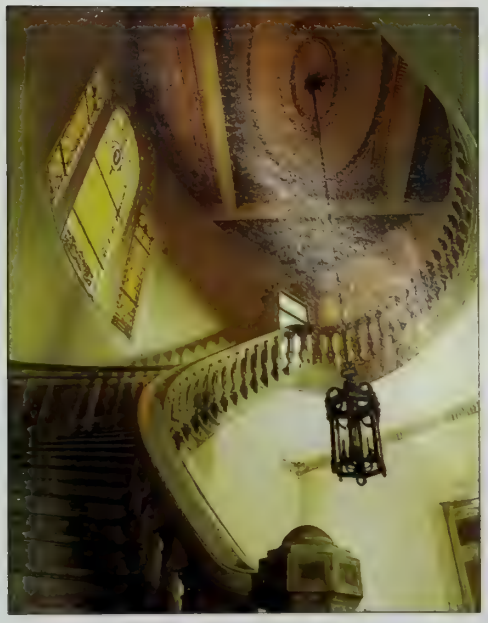
poses: to honor his wife and to make a public display of his love for her. With that in mind, he sought out the well-known architects Evelio Govantes and Félix Cabarrocas. They began in a neocolonial vein and produced a plan that included a large central patio surrounded by walkways. But presumably the French-influenced tastes of the patrons, the impact of the Exposition Internationale des Arts Décoratifs in Paris in 1925 and, especially, the involvement of French designer René Lalique affected the final result, which was vastly different from the initial concept.

The new design had Italian Renaissance–style exteriors, in keeping with the eclectic taste of the time. But it also pointed emphatically toward a budding modernity in Cuba, inasmuch as the living room, dining room, Palm Room and many details of the furnishings and the ornamentation were done in the then avant-garde Art Déco style. The house, which incorporated lavish materials, including sand imported from Egypt for plastering, and had grilles done by companies in Paris, made this commission a landmark.

"The biggest problem when you do a house is that it has an owner," Leonardo Morales often said. But with a commission for his friend Mark A. Pollack, a tobacco dealer and amateur painter, he enjoyed an unusual degree of freedom. Toward the

continued on page 146

BELOW LEFT: The classically inspired central staircase. BELOW: The enclosed pool, based on the Roman impluvium, is decorated with a statue of Aphrodite.



your senses. The first Pinot Grigio, Santa Margherita is the benchmark by which all others are judged. Like other singular achievements, Santa Margherita is a timeless expression of exquisite taste.

Without Chanel®,
would there be the
little black dress?
Without Santa Margherita,
would there be
Pinot Grigio?

Pinot Grigio
1995
Santa Margherita

Santa Margherita is an enduring classic. Its crisp, elegant character captures the imagination and pleases

Celebrate the premier Pinot Grigio—Santa Margherita PATERNO IMPORTS

©1996 Paterno Imports ®Chanel is a trademark of Chanel, Inc.

continued from page 144

end of the twenties, attempts to re-create a national identity had produced concrete results, and practically all of the country's most important designers had worked to that end. Morales was one of those who did so most successfully, and the 1929 Pollack house is the culmination of his efforts.

As a tribute to the owner's role as an artist, he chose a Florentine Renaissance model. The house, in the Country Club district (today called Cubanacán), is surrounded by extensive gardens and sculptures with classical themes. Beyond the entrance hall is a large central patio that evokes a colonial cloister. Vaulted walkways are paved with Catalan tiles, and each column is of a different type of marble, brought from one of various countries to complement those existing in Cuba.

The living room of the Pollack house is unusually large, and the upper portion of the walls is enlivened by a frieze depicting the discovery of the Americas, done by Pollack himself. He was also responsible for many other decorative details throughout the interiors. The two main façades, on the north and east, are in stone from Jaimanitas, and ornamental elements refer to the owner's commercial, artistic and political activities, as was customary in the decoration of Renaissance palaces. The house has had various owners and was abandoned for some years, but in 1997 restoration began, and now it is reserved for government purposes and is sometimes rented out.

In keeping with the "carnival of styles," as the architecture of the period came to be called, there was also an interest in the Spanish Renaissance—particularly the Plateresque—and in Venetian Gothic. The former was the basis for the house of Ramón Crusellas, designed by Cristóbal Díaz and finished in 1931, which has a number of outstanding features. An extraordinary vestibule with a bas-relief leads to a large entrance hall with a richly decorated arched ceiling, a library with mahogany paneling and a strong Spanish influence, and a living room with an exceptional floor made of marble. There is a stair of elaborately worked precious wood and an Art Déco dining room and master bath. The Argentine ambassador currently lives in the house.

Another ambassador, that of France, now occupies a 1930 residence based on the Venetian Gothic style and built by Rafael de Cárdenas for Estanislao del Valle, the owner of what was then the Soledad plant in Matanzas. Compact in design and located on an extensive piece of land, it has a spectacular façade, heavily influenced by Venice's Ca d'Oro, that faces the rear garden. And where better than in sweltering Havana to have splendid Renaissance-style ornamentation coexist with porticoed passageways that shield one from the sun while allowing the indispensable breezes to pass through? This attempt to include regional influences is reinforced in the interiors, which have the typical Jaimanitas stone, rich Cuban marbles and precious local woods.

"To practice architecture is to wander through history at will," Philip Johnson once observed. No doubt that is just what was done by Morales, Govantes and Cabarrocas, Díaz, de Cárdenas and many others as they sought to satisfy the dreams of their well-to-do clients during the early decades of the republic. They have left a valuable architectural and urban legacy that is still not sufficiently recognized. Its presence has given shape to an essential part of the rich, diverse and magical city that is Havana. □

The González de Mendoza house combines the majesty of a large mansion with the almost playful lightness of the unpretentious local architecture.

CHRONICLES OF A MORE WONDERFUL WORLD: CARNAVAL IN RIO, CAFES IN BUENOS AIRES, AND THE ENDLESS SAMBA.

Imagine: One continuous samba, danced along the continent's edge and around Cape Horn. In 2000, aboard Crystal Harmony, you will discover South America at its most festive. Rio de Janeiro, during Carnaval; the charm of Buenos Aires, the "other Paris"; the art nouveau glories of Montevideo and the spectacular fjords of Chile. On board Crystal Harmony, you will enjoy further wonders: specialty restaurants, innovative lectures and programs (like our Computer University@Sea), and our uniquely friendly style of service. These are perhaps some of the reasons we've been voted "Best Large-Ship Line" by readers of *Condé Nast Traveler* and "World's Best Large Cruise Line" by readers of *Travel & Leisure*. Contact your travel agent or call 1-800-820-6663 for a free South America brochure. Or visit us at www.crystalcruises.com.

CRYSTAL CRUISES

"WHEN IT COMES TO GIFT GIVING THERE'S A LOT AT STAKE."

RUTH FERTEL, FOUNDER

A sizzling Ruth's Chris Gift Certificate is what clients, business associates, friends and family hope to receive this holiday season. We make it easy to fulfill their wishes. Visit any Ruth's Chris nationwide or call 1-800-544-0808. Gift Certificates are also available on our website at WWW.RUTHSCHRIS.COM.

Ruth's Chris Gift Certificates - you'll hope everyone is as thoughtful as you.

RUTH'S CHRIS. STEAK HOUSE

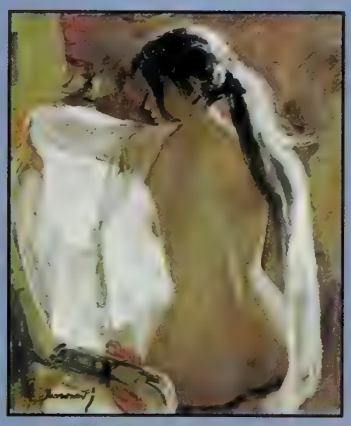
FOR GIFT CERTIFICATES, WORLDWIDE LOCATIONS AND RESERVATIONS — 1-800-544-0808

STONE MAGIC
Stone mantels.
Call for free catalog.
Voice: 800-597-3606
FAX: 214-823-4503
301 Pleasant Drive;
DALLAS, TX 75217
www.stonemagic.com
Cast Stone Manufacturing
To the Trade
Nationwide Shipping
1-800-398-1199
STONE LEGENDS

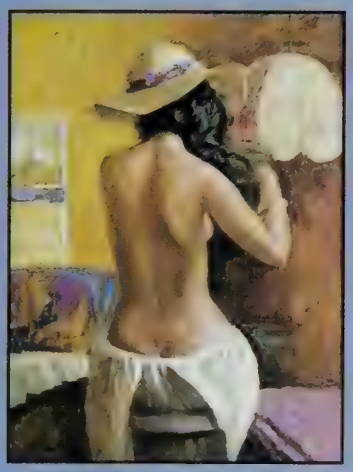
JOAN MARTI

Transparencias Oil on Canvas

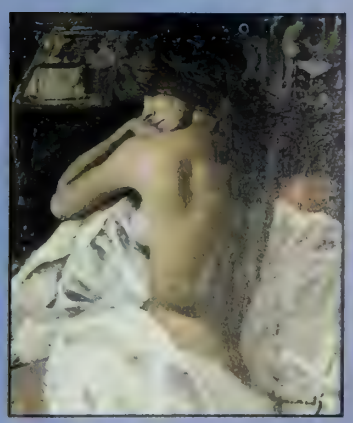
Mercedes la Dulce



Todavia Recordando a Paola



Meciendose el Cabello



Requero de un Beso Fugaz

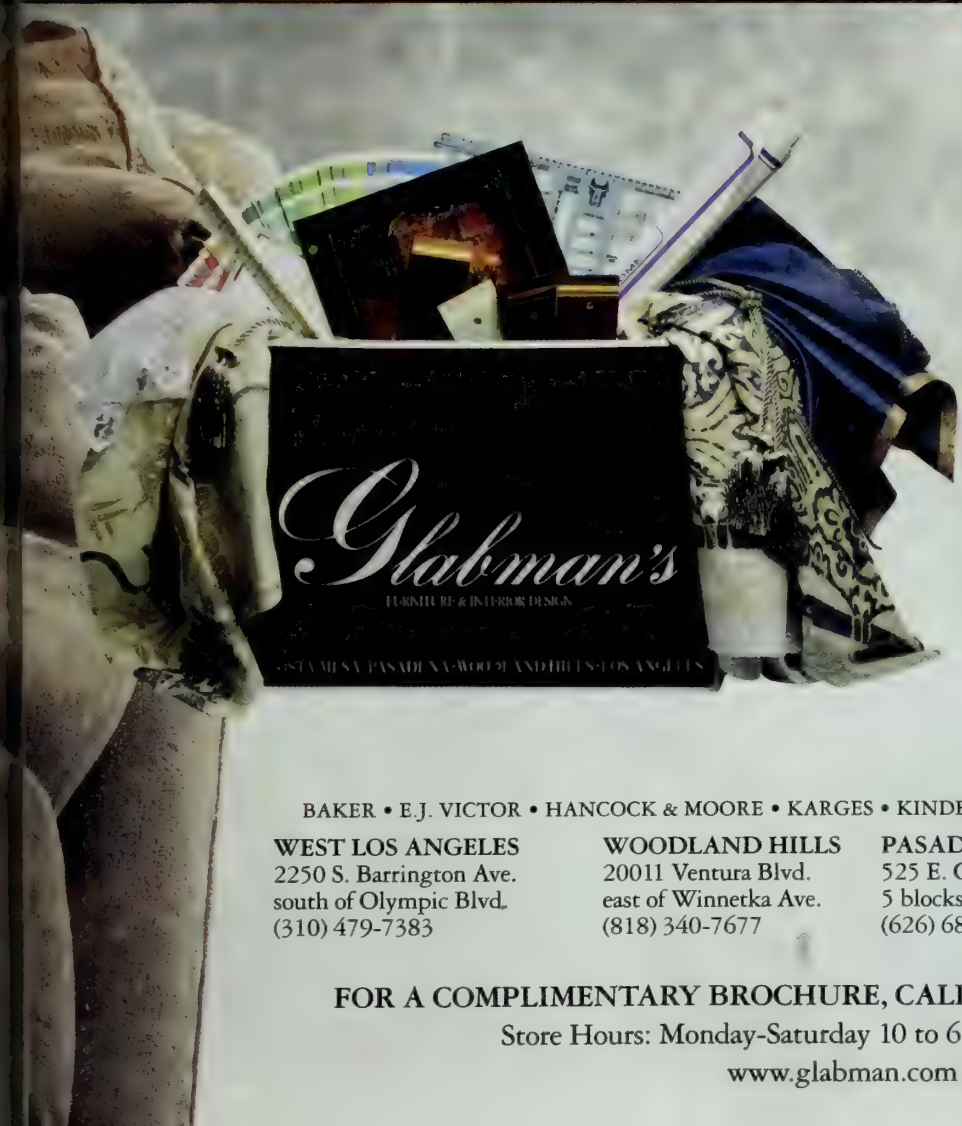
The Artist's works reside in the permanent collection of The Modern Museum of Barcelona and The Contemporary Art Museum of Olat, Spain. Individual collectors include King Juan Carlos I of Spain and Placido Domingo.

WEINSTEIN GALLERY

383 Geary Street, San Francisco, CA 94102 415-362-8151
253 Grant Avenue, San Francisco, CA 94108 415-397-6177

www.weinstein.com

DOES DAMASK GO WITH CANAPÉS?



Glabman's is more than a fine furniture showroom, more than just a chic design studio. We are the *best of both*.

If your preference is casual or formal, contemporary or traditional, our staff of 43 interior designers is uniquely qualified to help make your home all you dreamed it could be.

Seek a single exceptional piece? You and your Glabman designer will find it in one of our showrooms. If your needs are more extensive, a complete room or an entire home, we will provide our comprehensive interior design service. With everything from plans to visuals.

And *during* the design process, you'll do more than just look at pictures. You'll sit in the actual chair and touch the table and feel the upholstery.

Our staff of interior designers includes members of ASID and IIDA. So you can rest assured that your expectations are in expert hands.

BAKER • E.J. VICTOR • HANCOCK & MOORE • KARGES • KINDEL • MORRIS JAMES • JOHN WIDDICOMB

WEST LOS ANGELES
2250 S. Barrington Ave.
south of Olympic Blvd.
(310) 479-7383

WOODLAND HILLS
20011 Ventura Blvd.
east of Winnetka Ave.
(818) 340-7677

PASADENA
525 E. Colorado Blvd.
5 blocks west of Lake Ave.
(626) 683-3660

COSTA MESA
3089 Bristol St.
south of San Diego Fwy.
(714) 540-3822

FOR A COMPLIMENTARY BROCHURE, CALL TOLL-FREE 1-800-711-5400

Store Hours: Monday-Saturday 10 to 6, Sunday noon to 5

www.glabman.com

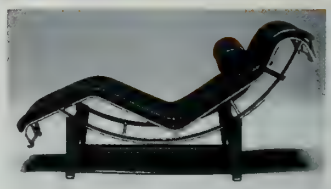
DESIGN CENTRO ITALIA

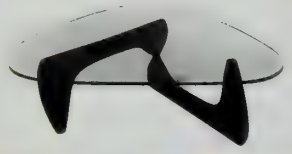
E commerce at

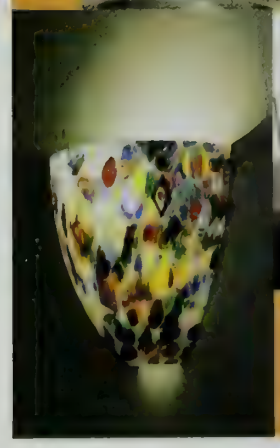
www.italydesign.com

Shop Design Centro Italia's E commerce virtual store. Featuring products made in Italy and imported directly. Now artistic, high quality Italian furnishings are at your fingertips. Many items in stock for immediate availability. Shop and order online. Visit our inspiring showroom with 15,000 sq. ft. of beautiful Italian furnishings on display.

- Sofas
- Media Centers
- Rugs
- Mirrors
- Office Furniture
- Bedroom Furnishings
- Modern Classics
- Glass Objects
- Chairs
- Tables
- Buffets & Curios
- Lighting
- Transformable Furniture







Showroom: 1290 Powell Street, Emeryville, CA 94608
Phone: 510.420.0383 Fax: 510.428.1251
www.italydesign.com
Courtesy to the Trade

SOLVANG ANTIQUE CENTER

California's Premier Multiple-Dealer Antiques Gallery

One of the Finest Selections of Quality Antique Clocks in the Country

486 FIRST STREET, SOLVANG, CA · 805-688-4774

RENAISSANCE

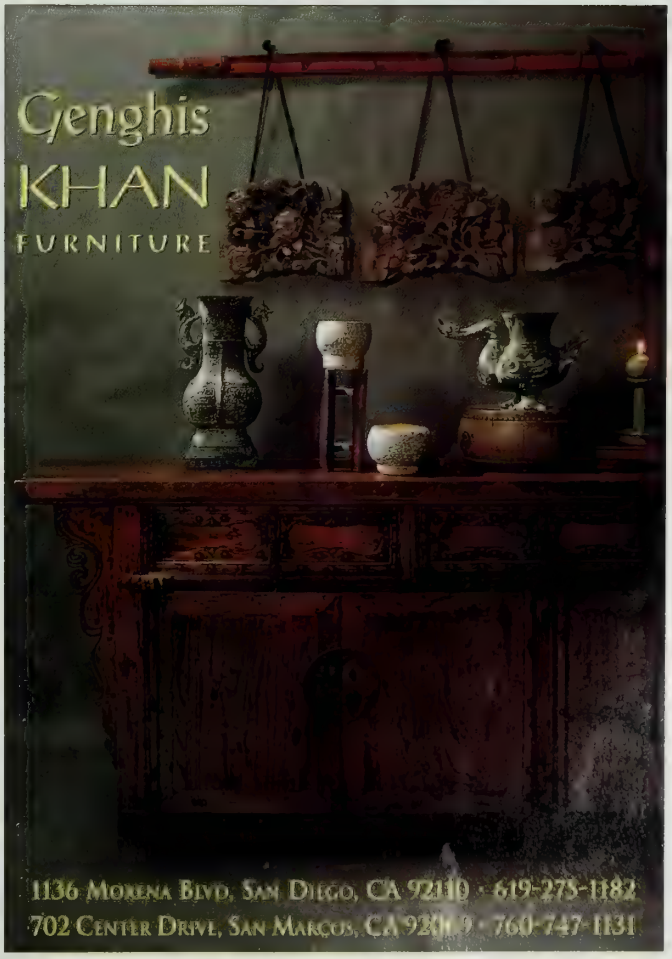
Handcrafted Furniture in the 18th century style

An authentic and comfortable handcarved Chippendale dining chair in Honduras mahogany. Net: Arm $595 Side $525

The Thomas Affleck dining chair, an important 18th c. American icon faithfully replicated in Honduras mahogany. Net: Arm $695 Side $625

The authentic antique appearance, comfort and structural integrity of these chairs leads one to expect the cost to be many times their remarkable prices. Choose from twelve distinctive styles.

486 FIRST STREET, SOLVANG · 805-688-6222



Today could be
the best day of your life.

Of course, at The Peninsula Beverly Hills,
so could tomorrow.

Weekends are the perfect time to slow life down at The Peninsula.
Call 1.800.462.7899 for reservations.

The Peninsula Beverly Hills.
Life, made perfect.

Your most *powerful partner* when you are buying, building or remodeling a home is your lender.

Construction Financing Specialists

- Land- 80% of price
- New Construction- 100% of costs
- Remodels- 100% of costs
- No Income Qualifiers
- Loans to 10 Million

Call
(800)727-6050

Licensed as a R.E. Broker by the CA Dept. of R.E. License #01059680
License information telephone (916)227-0931

STRATFORD FINANCIAL SERVICES, INC.
MORTGAGE BANKERS

www.buildyourdreamhome.com

Programs subject to change and qualification

AGA JOHN ORIENTAL RUGS

Largest Collection of New, Contemporary, Antique Rugs & Tapestries.

Genuine Tibetan Nepalese Collection

Handmade and hand knotted from Nepal. Custom sizes & colors
Available in 100% wool, wool & silk, & in 100% silk

LOS ANGELES-PACIFIC DESIGN CENTER
8687 MELROSE AVENUE, STE.B130
LOS ANGELES, CA 90069
TEL:(310)657-0890

LAGUNA DESIGN CENTER
23811 ALISO CREEK ROAD, SUITE 121
LAGUNA NIGUEL, CA 92677
TEL:(949)643-2451

SAN FRANCISCO(new showroom)
135 S. VERMONT ST (ACROSS THE GALLERIA)
SAN FRANCISCO, CA 94103
TEL:(415)553-8505

For FREE Catalogues, please call our main showroom in Los Angeles.

TAKE ME TO 351 NORTH BEVERLY DRIVE

HOYA *at the ultimate address for crystal. Only once in a lifetime will it come around. Hoya's Millennium Globe, the world captured in museum crystal, a clear vision of the Earth as we know it in a limited edition.*

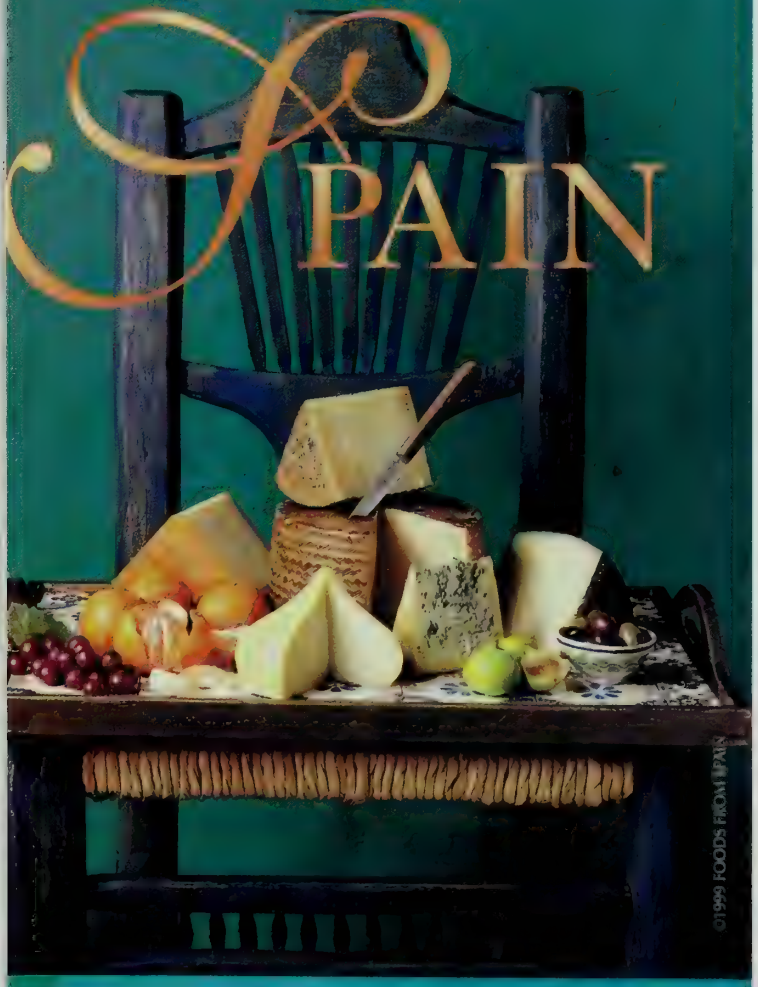
Find the Hoya crystal collection at Gearys of Beverly Hills

351 NO. BEVERLY DR. • BEVERLY HILLS • (310) 273-4741 • (800) 793-6670 • MONDAY-SATURDAY 10-6 • THURSDAY 10-8 • SUNDAY 12-5

YOU SENSE IT IMMEDIATELY...
THE HEADY AROMAS.
THE INTENSELY FULFILLING
TEXTURES
AND VIBRANT FLAVORS
OF A CENTURIES-LONG
ARTISAN CHEESE TRADITION.

IT'S THERE FOR THE TASTING...

THE SOUL OF
SPAIN



©1999 FOODS FROM SPAIN

FRESH FROM CENTURIES OF TRADITION

Spain's finest cheeses today proudly bear their own D.O.s – Denomination of Origin symbols that certify their quality and authenticity. To discover their lore, learn about their [illegible] the cities, visit America's leading chefs... and try some of their recipes. Visit our website.

Most of all, *taste them.* You'll sense it immediately...

THE SOUL OF SPAIN.

[illegible] available at:
Arizona & Mexico: Wild Oats.
California: AJ's • Draegers • La Brea Bakery, LA • Trader Joe • Whole Foods Markets
[illegible]

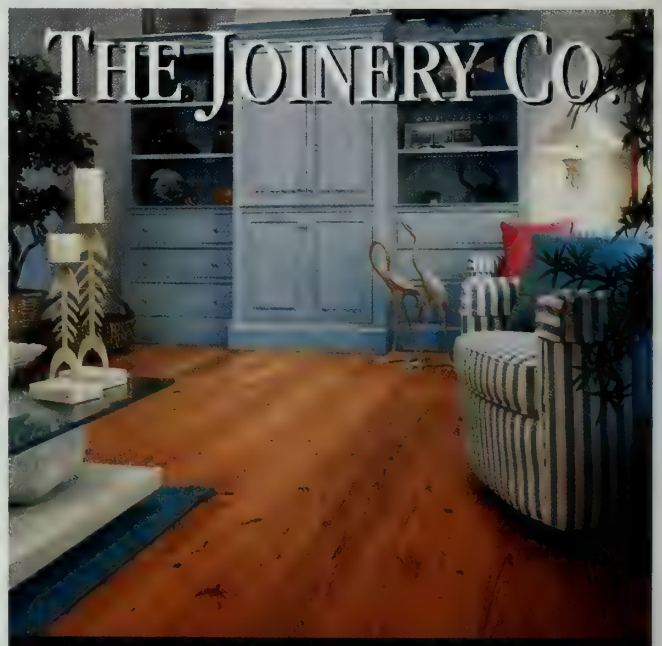
CHEESE FROM SPAIN

For more information, visit www.cheesefromspain.com

SCOTT HANSON
photography

www.scotthanson.com
818.768.4726
©Scott Hanson

THE JOINERY CO.



Purveyors of the finest Antique Heart Pine Flooring, Stair parts, Moldings, Cabinet Stock and Beams. Twenty-four other rare & exotic woods are available in traditional Solid Plank or in precisely engineered MultiLayer™ for applications directly over concrete. Beautiful 48 page portfolio - Free. Sample Kits - $25 & up.

1-800-726-7463

WOODHOUSE® Specialty Flooring Division
NATURAL WOODS™ MultiLayer™ Division

TAKE ME TO 351 NORTH BEVERLY DRIVE

WEDGWOOD *at the ultimate address for fine china. The renowned English company starts a new tradition with Contrasts, one of its latest patterns. Swirls and swags bordered in platinum encircle bone china dinnerware and serveware. Your heirlooms of the future, a vast variety of Wedgwood, await you at Gearys of Beverly Hills.*

351 NO. BEVERLY DR. • BEVERLY HILLS • (310) 273-4741 • (800) 793-6670 • MONDAY-SATURDAY 10-6 • THURSDAY 10-8 • SUNDAY 12-5

CHINESE MODERN MASTER

JIANG

Jiang and Fingerhut Galleries present, ***Four Songs of Spring***, a new serigraphic suite available in a masterfully crafted 5.5' tall x 5' wide Chinese screen, numbered and signed by the artist.

Each panel is a beautiful serigraph printed directly on canvas representing Jiang's favorite season – spring.

Four Songs of Spring is also available as four separate panels framed to fit your decor.

FINGERHUT GALLERIES

"We pledge the highest level of integrity, service, and quality – I guarantee it!"

53" high and 18" [illegible]

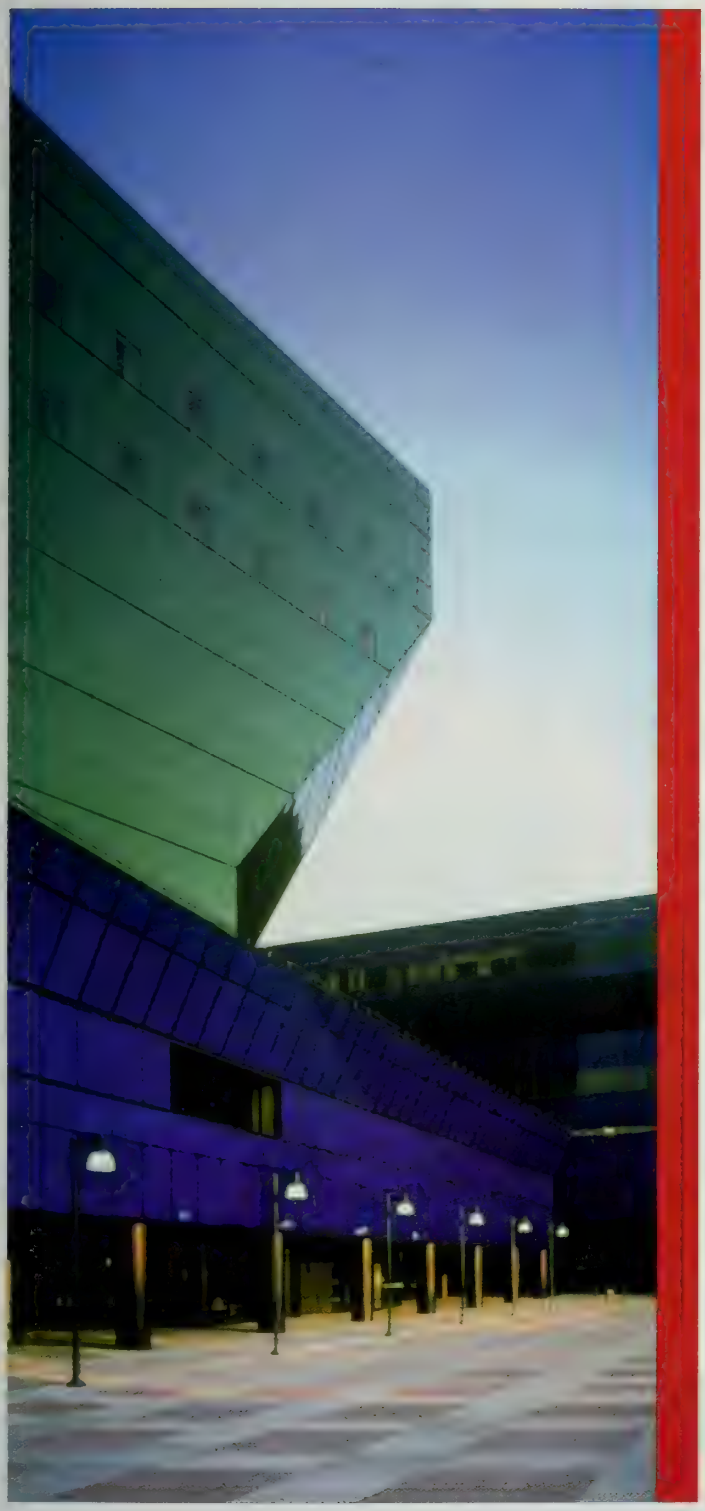
Rosé Fingerhut,
Co-owner Fingerhut Galleries

Regular edition size of only 200.

[illegible] LA JOLLA, CA [illegible]

• LAGUNA BEACH, CA 888-222-6270 • SAUSALITO, CA 800-700-1842 • MINNEAPOLIS, MN 800-279-1615

Pacific Design Center 8687 Melrose Ave., West Hollywood, CA 90069



Pacific Design Center is the West Coast's largest resource of fine traditional and contemporary furnishings for your home and office. Over 160 showrooms feature an exclusive selection of furniture, fabrics, floorcoverings, lighting, wallcoverings, art, kitchen and bath products, decorative accessories and European and Asian Antiques.

Need ideas? Then visit IdeaHouse™, two 4,000 square foot homes located inside Pacific Design Center that showcase the latest in interior design trends and state-of-the-art home technology. Pacific Design Center also makes it easy to find the ideal design professional to assist you with all purchases.

PACIFIC
DESIGN
CENTER

Simply call the Concierge Service at 1-800-732-3272 to meet with a qualified design professional who will help you create and furnish an award-winning environment of your own.

NAOS FORGE

Suite - B465
Tel: 310-854-7262 www.naosforge.com

NAOS FORGE

Suite - B465
Tel: 310-854-7262 www.naosforge.com

PACIFIC DESIGN CENTER

NAOS FORGE

Suite - B465
Tel: 310-854-7262 www.naosforge.com

Pacific Design Center 8687 Melrose Ave., West Hollywood, CA 90069

THE BRADBURY COLLECTION
Veritex Fabric Tribute

Suite - G190
Tel: 310-657-3940 Fax: 310-657-5553

COOPER-PACIFIC KITCHENS

Suite - G299
Tel: 310-659-6147 www.cooperpacific.com

PACIFIC DESIGN CENTER

PASTON/RAWLEIGH/EVERETT

Suite - BM-9
Tel: 310-652-4060 Fax: 310-652-7068

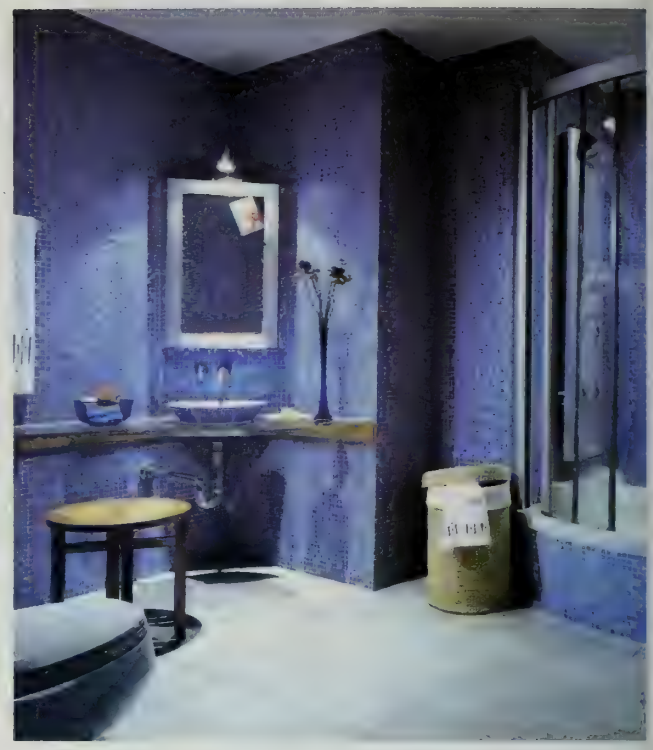
SIMON BIGART

Suite - B487/B609
Tel: 1-800-428-2817 Fax: 310-659-8751

Pacific Design Center 8687 Melrose Ave., West Hollywood, CA 90069

COSTA COLLECTION
Furniture by Sandra Costa©

Suite - G694
Tel: 310-854-4466 www.sandracosta.com



IDEAHOUSE™ CONTEMPORARY HOME
"Aqua Therapy"

Suite - G-277
Tel: 310-360-6431 www.p-d-c.com

PACIFIC DESIGN CENTER

NAURELLE FURNITURE & LIGHTING

Suite - B411, B425
Tel: 310-855-2855 Fax: 310-855-0722

Pacific Design Center 8687 Melrose Ave., West Hollywood, CA 90069

Johnny Grey

We design ***sociable kitchens***, freestanding furniture, and original interiors for some of the World's most exacting individuals. Our projects combine the best of traditional and modern design, fine English craftsmanship, and a ***comprehensive design service*** that will delight you with efficiency, startling beauty, and originality.

Explore our philosophies further with a complimentary catalogue, or call to order your personal edition of these Johnny Grey books:
The Art of Kitchen Design, The Kitchen Workbook, The Hardworking House.

Home Furnishings Trade Showrooms
San Francisco · Chicago · London
888/640.7879 www.johnnygrey.co.uk

Jean-Baptiste-Camille Corot, 1796-1875, *Ville-d'Avray Arbres au Bord de l'Etang,*
Oil on canvas, Signed lower left, 9 1/2 x 13 3/4 inches

BARBIZO

JOURNEY

IMPRESSIONI

Works by Jacques, Rouss
Diaz de la Peña, Bre
Lhermitte, Cazin, Du
Daubigny and Harpign

October 14 - November 18,

Exhibition Catalogue Avai

GALERIE MICHAE
430 North Rodeo Driv
Beverly Hills, CA 902
Telephone 310.273.3
Facsimile 310.273.0
Email galmike@primenet.

FADA FINE ART DEALERS ASSOCIATION MEMBER

The magic of moving water.

Blackwood Copper

Ceramic tile with black stained wood and polished copper bars

Other models are available. Finishes include metal, hardwoods, ceramics, glass, mosaic tile and natural stone.

Available through architects and interior designers

CAPSIS FOUNTAINS

Call for brochure: 1 888 654 5244
www.capsisfountains.com

FRANK LLOYD WRIGHT
IN THE VALLEY OF THE SUN

Scottsdale, Arizona
November 10–14, 1999

KEYNOTE ADDRESS BY
Bruce Brooks Pfeiffer
Special Film Premier with
Kenneth Love

Tours and events at Wright-designed buildings and those of his associates

For more information, or to register contact:

THE FRANK LLOYD WRIGHT BUILDING CONSERVANCY

4657-B N. Ravenswood Ave.
Chicago, Illinois 60640-4509
TEL: 773.784.7334 FAX: 773.784.7862
E.MAIL: savewright@preservation.org
VISIT OUR WEB SITE: www.savewright.org/FLW

Fine Antique Sultan Abad
11'8" x 13'

ESTABLISHED 1905

J.H. MINASSIAN & CO.

Visit our newly expanded showroom at the
PACIFIC DESIGN CENTER 8687 MELROSE AVE. STE. B139 LOS ANGELES, CA 90069 310-657-7000 FAX 310-657-6519

The Timeless Beauty of Natural Slate®

American Slate Company

The Experts in Slate

Roofing, Floor Tiles, Paving & Slate

Largest Inventory in the U.S.

www.americanslate.com

East Coast/Midwest 800-553-5611

Los Angeles
12958 W. Washington Blvd. 310-823-7753

Newport Beach
494 N. Newport Blvd. 949-650-2200

Oakland
555 66th Avenue 510-430-1237

San Diego
7741 Fay Avenue, La Jolla ... 619-551-9951

San Francisco
1775 Alameda Street 415-864-7813

Seattle
532 First Avenue South 206-938-3718

Walnut Creek
1250A Newell Avenue 925-210-1042

Nicholson's Antiques

Since 1904

Antiques • Estates • Interior Design

We Welcome the Trade and The Public

Mon - Sat 10-5 Sun 11-3

(949) 494-4820

Fax (949) 494-9833

362 North Coast Highway
Laguna Beach, California 92651

www.nicholsonantiques.com

WILLIAMS Antiques, INC.

Georgia's Oldest & Largest Since 1927

699 Miami Circle • Atlanta, GA 30324 • USA
1-800-241-1918 • 404-231-9818 • 1-887-299-5804
Fax 404-231-9858 • www.williamsantiques.com

© Copyright Designs by Bill Huebbe

Chandeliers, wall sconces, lamps, mirrors, wall brackets, etc. Handmade feather shades now available.
Call for custom colors and pricing. New shipment of Balinese Furniture.

NOVA SCOTIA LANDSCAPES

PHOTOGRAPHER SHERMAN HINES'S CANADIAN ARCADIA

Text by Carol Lutfy/Photography by Brian Vanden Brink

I WAS DRIVING DOWN THIS highway on a photography shoot when I saw the house," Sherman Hines recalls of a derelict stone cottage he spotted in 1980. "There were no windows or doors, and the chimney had caved in, but I drove up anyway, and when I saw the old stone cellar, I fell in love with the place."

"I told him he was out of his mind," Andrea Hines says, recalling the day her husband first took her to see the ruins. But Hines, who has defied ice storms, hurricanes, even temporary snow blindness, in the pursuit of a photograph, was unfazed.

A mere five months later, when the restoration of the shell was done, he carried her victoriously over the threshold. "Sherman is a visionary," she says. "From the beginning this has been his project."

Today the old stone house is the centerpiece of the

continued on page 152

COURTESY SHERMAN HINES

COURTESY ANDREW HINES

TOP: Photographer Sherman Hines (above, with his wife, Andrea) has created a rustic compound around a 17th-century stone house near Halifax, Nova Scotia. The photographer, who has published more than 60 books, is celebrated for his regional landscapes. LEFT: Hines's 1987 image of his family in Poplar Grove.

A Range Rover will make you feel like a million dollars. Unless, of course, you're worth more.

Have you ever driven a Range Rover? Have you ever run your hands along its leather steering wheel after adjusting your seat to the one of ten positions that best hugs your spine?

Have you experienced the sheer power of its V8 engine as you press the accelerator and feel the rugged 14-gauge steel frame responding to your various desires?

Have you watched the Range Rover's electronic air suspension subdue an angry mountain road with the effectiveness of a 12-step program? And have you observed its four-channel all-terrain ABS making a slippery surface seem like a new adhesive product from 3M?

While the Range Rover is a sensory delight that'll make you feel like seven figures, it costs considerably less. So visit us at www.Best4x4.LandRover.com or call 1-800-FINE 4WD to find out how you can experience the sensation firsthand.

It's the closest you'll get to euphoria without a prescription.

LAND ROVER

RANGE ROVER

NOVA SCOTIA LANDSCAPES

RIGHT: Local artwork and objects—a whale-tooth scrimshaw, a tray by famed tramp artist Louis Jeremy—are collected in the keeping room.

BELOW: Quimper pottery is laid on the dining table and displayed in a circa 1760 corner cupboard made in Lunenburg, Nova Scotia.

continued from page 150

Hineses' 465-acre homestead in Poplar Grove, a village of two hundred not far from Halifax, Nova Scotia, where the couple live with their two sons. Sherman Hines believes that the house was originally built as a mission in 1699, which would make it the oldest existing structure in Canada east of Quebec. "I've been hooked on the history of the house for twenty years," he says. And there's still a lot to learn.

Hines is one of Canada's most popular—and prolific—photographers. With more than sixty books to his name, he has published elaborate photo essays on every province in the country, from Nova Scotia's foggy harbors to the snowy reaches of the Yukon. Some of his photographs, like a river on Prince Edward Island, are memorable for their stark graphic compositions. Others—a close-up of a gull swimming on the water, for example—are as textured and luminous as paintings.

"Someone asked me once how I got to the spot where I actually took a photograph. I found that I followed noises, clouds, the winds, smells—but most of all it was the light that guided me," Hines explains in his book *Extraordinary Light*. "I don't force myself on the environment; I let it manipulate me. There's no confrontation with nature, because I give in to it. I let myself be seduced completely."

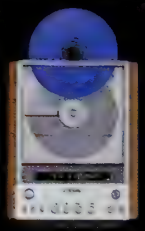
As a Maritimer from the coastal town of Liverpool, Nova Scotia, Hines has "in-

continued on page 154

SONY

FOR THE CORNER OFFICE.
(OVERLOOKING YOUR BACKYARD.)

The perfect home stereo for your home office. The Sony CMT EX1 Microsystem equipped with touch sensitive controls, vertical front loading, and a sleek front glass panel design. A feast for the eyes, as well as the ears.

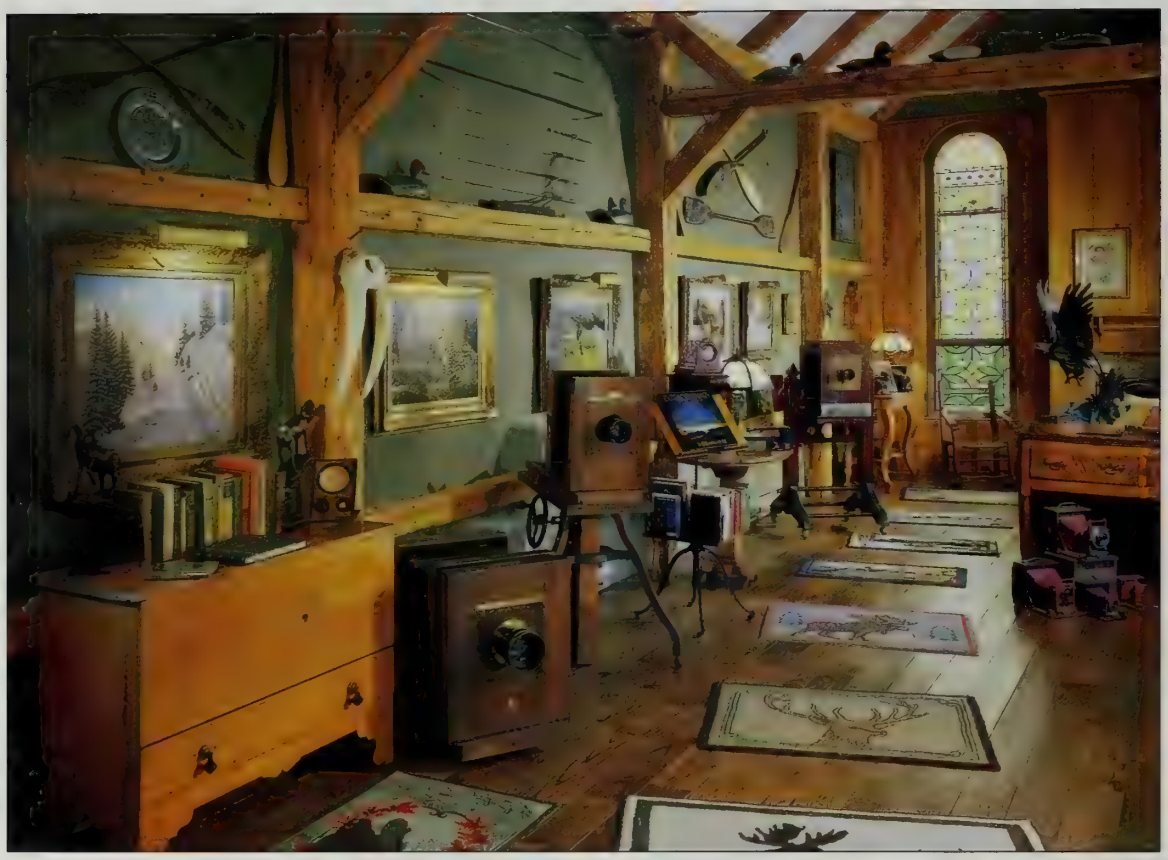


SONY MICROSYSTEMS. TOP SHELF.™

www.sony.com/microsystems

©1999 Sony Electronics Inc. Reproduction in whole or in part without written permission is prohibited. All rights reserved. Sony and Top Shelf are trademarks of Sony.

NOVA SCOTIA LANDSCAPES



LEFT: The 1880 barn that Hines had rebuilt on the property houses his office and his varied collections, including old cameras and paintings by North American artists.

BELOW: Hines restored the original 1699 structure on the land—which he believes was once a mission—giving it new roofs, windows, doors and chimneys.

continued from page 152

delible early childhood memories of wild surf, fog and ice." He purchased his first camera, a Yashica A, from a pawnshop for thirty dollars when he was seventeen. Then, after a brief stint in the Royal Canadian Air Force, he attended the Brooks Institute of Photography in Santa Barbara, California, where he received the highest grades in the school's history.

In 1975 he landed the commission to take the Christmas portrait of Prime Minister Pierre Trudeau and his family. "At that time I did a lot of outdoor environmental portraiture, most of which was backlit by natural light," he explains.

Hines is also a raconteur par excellence and an innovative entrepreneur. (With various address books, calendars and diaries on the market and photography books on subjects ranging from quirky portraits of outhouses to vistas of the Canadian North, he has been called a one-person industry.) His many projects have included restoring four houses, launching his own publishing company and establishing a photography museum. His collections—which include three hundred pieces of Quimper pottery, thirty Mic Mac Indian art objects and six hundred old cameras—reflect his eclecticism and energy.

Indeed, it was his growing assortment of architectural artifacts that nudged Hines to

continued on page 158

HEAVEN DOES EXIST

AND IS AVAILABLE IN TEN FINISHES

SieMatic
KITCHENS WITHOUT COMPROMISE

Tours of heaven are now available, quite cleverly disguised as the SieMatic Kitchen Book.
Order yours and get 128 pages of divine styles, inspiring colors, and innovative features.

1.800.559.0753 / www.siematic.com

Oleg Zhivetin

"The Small Gift" is a limited edition Giclée on white cotton rag paper, hand-signed by the artist and numbered.

ARIZONA
Gaun Fine Art
Scottsdale 602.874.5810

CALIFORNIA
Shadows and Light Fine Art
Cambria 805.927.ART4

Gallery Nash
Carmel 831.622.9009

Galerie Lucien
Palm Desert 877.997.3322

Hidden Dreams Fine Art
Laguna Beach 949.376.4740
888.334 0933

Derrick Smith Fine Art
West Hollywood 800.280.4998
310.360.9135

COLORADO
Artesia Fine Art Gallery
Vail 888.321.3800 970.476.9[illegible]00

FLORIDA
Galerie Brion Fine Art
Delray Beach 800.683.4300
561.266.9990

Stellers Gallery
Jacksonville 800.642.5716

Shaw Gallery
Naples 888.406.1369

Chasen Galleries of Florida
Sarasota 941.366.4278

GEORGIA
Regency Fine Art
Atlanta 800.669.6290

IOWA
Kavanaugh Art Gallery
West Des Moines 888.515.8682
515.279.8682

KANSAS
Leawood Fine A[illegible]
[illegible] 913.338.4[illegible]

LOUISIANA
Teri Galleries Ltd.
Metairie 800.533.8374 504.887.8588

MARYLAND
Artistic Impressions
Washington DC Metro Area
301.292.8258

MICHIGAN
Danielle Peleg Gallery
W. Bloomfield 248.626.5810

Saper Galleries
E. Lansing 517.351.0815

NEVADA
Gallery Michelangelo
Caesar's Palace / Las Vegas
702.796.5001

Richardson Gallery of Fine Art
Reno 775.828 0888 800.628.0928

NEW JERSEY
Ocean Galleries
Stone Harbor 609.368.7777

NEW YORK
Soundview Art Gallery
Pt. Jefferson, L.I. 516.473.9544

NORTH CAROLINA
The Art Shop
Greensboro 888.336.3736

PENNSYLVANIA
Schafer Fine Art Gallery
Pittsburgh 412.344.0233

RHODE ISLAND
Complements Art Gallery
Warwick 800.841.4067

TEXAS
J. Lowak Fine Art
Austin 512.345.2067

VIRGINIA
Chasen Galleries of Virginia
Richmond 800.5.CHASEN

Collectors Editions
PUBLISHERS OF ORIGINAL & GRAPHIC ART

PRINTED EXCLUSIVELY BY
ECLIPSE WORKSHOP

©1999 Collectors Editions

ELEGANT IN SIMPLICITY. SIMPLY ELEGANT.

The SUMMA SILK® and MANTRA® Collections of Hand Knotted Carpets.

Denver, CO
THE RUG SOURCE IN DENVER
(303) 871-8034

Los Angeles/Orange County/Pasadena/Woodland Hills, CA
GLABMAN'S FURNITURE & INTERIOR DESIGN
(714) 540-3822

Scottsdale, AZ
DAVID .E. ADLER ANTIQUES & ORIENTAL RUGS
(602) 941-2995

Menlo Park, CA
STEPHEN MILLER GALLERY
(650) 327-5040

San Francisco, CA
GALLERIA FLOORS, LTD
(415) 863-3388

Seattle, WA
PANDE CAMERON & CO.
(800) 624-6273

NOONOO RUG COMPANY
A standard of excellence, since 1930

Designs © Noonoo Rug Co., Inc.

100 Park Plaza Drive • Secaucus • NJ • 07094
Tel. (201) 330-0101 • Fax (201) 330-8805

TOP: Constructed with timbers that were salvaged from old barns and shingled with barn siding, the guest cabin "looks like a major discomfort," Hines observes.

ABOVE: The cabin's master bedroom. An Indonesian door surround frames a view of the bath, which is equipped with an antique table, marble walls and heated floors.

continued from page 154

buy the derelict stone house in Poplar Grove in 1980. Since its restoration the Hineses have added four other structures to the property. The first, acquired in 1985, is a reconstructed 1880 barn that is now Sherman Hines's office. Adjoining that is the local church, circa 1900, currently used for entertaining and as an exhibition space. "We bought the church in 1986 and hauled it up here on a truck," says Hines. "All of the locals watched it go by. So many people had been married there. It was quite a moment for all of us."

In 1992 Andrea Hines commissioned another stone building, intended as a warehouse and editing room, for her husband's fiftieth birthday. Hines designed it so that its heavy walls and shingled roofs mesh with the rustic tenor of the other buildings. He also designed the guesthouse, about a hundred yards away, known as Trappers' Cabin, in 1993. Situated on a tranquil, trout-filled pond, it

continued on page 160

"I've been hooked on the history of the house for twenty years," Sherman Hines says.

McGUIRE®

SHOWN: BV-719 FAUBOURG HOME OFFICE CENTER. PHOTO: DAVID PETERSON

FOR A 100-PAGE COLOR PORTFOLIO ($15.00), CALL 1.800.662.4847 OR WRITE TO McGUIRE FURNITURE COMPANY, AD11-99N, 151 VERMONT STREET, SAN FRANCISCO, CA 94103. TO THE TRADE.

SAN FRANCISCO NEW YORK LOS ANGELES CHICAGO DANIA WASHINGTON, D.C. SEATTLE LAGUNA NIGUEL HOUSTON BOSTON ATLANTA SCOTTSDALE DALLAS PORTLAND DENVER MINNEAPOLIS PHILADELPHIA CLEVELAND HIGH POINT TORONTO TROY ST. LOUIS

WWW.MCGUIREFURNITURE.COM

For information on our Tour de France collection call 800.253.5345 or visit www.hekman.com.
Showrooms to the trade in Dallas and High Point. Hekman Furniture, 1400 Buchanan SW, Grand Rapids, MI 49507

You are what you decorate.

Can color affect emotions? Can texture change your mood? Can shape draw you into a room? The answers are in our free booklet, along with dozens of inspiring choices. Use the form below, visit www.corian.com/info or call 1-800-986-6444 ext. 203.

CORIAN®

Name _____

Address _____ City _____

State _____ Zip _____ Phone _____

Are you: ☐ Remodeling? ☐ Building a new home?

How soon will you be starting your project? ☐ 1-3 months ☐ 7-12 months ☐ 4-6 months ☐ not sure

203

Send to: DuPont Corian®, P.O. Box 308, Mount Olive, NJ 07828

NOVA SCOTIA LANDSCAPES

continued from page 158

is Andrea Hines's secret getaway on the estate. "I could sit on the porch looking out on the water for days," she says.

For Sherman Hines, the old stone house remains a hands-down favorite—even after two decades. He is proud not only to have found it but also to have realized its potential. "I walked in the main door, saw four stone walls, and I envisioned it finished much as it is now," he says. "I could have made it period perfect, but instead it's an accumulation of things we've collected over the years."

Despite Hines's best efforts, however, the house's past remains a mystery. But based on leads from a local historian and eighteenth-century maps, the photographer has developed some intriguing theories. He feels sure that it was built in 1699 by a French Jesuit missionary, Louis de Thury, who was converting Indians and mobilizing them to fight the British in the region.

He also has a hunch that the cellar, now used for wine, once served as a chapel or perhaps a gunpowder magazine. "Whoever built this building had either lots of labor or lots of money, and the only types who would qualify during that period are the military and the church," he speculates.

> Hines believes the house was built as a mission in 1699, making it the oldest structure in Canada east of Quebec.

Were political prisoners held there? That may explain why rumors persist about shackles hanging from a wall of the cellar and an escape tunnel leading to a nearby river. "Just the other day an elderly woman stopped by and swore to remembering the shackles," Sherman Hines says. "I don't know about that, but I fantasize about finding the tunnel—and the treasures that I imagine were hidden there." ☐

fur fun
EDELMAN LEATHER
For leather specialist in your area call 800-886-TEDY

A MOSCOW MASTERPIECE

INSIDE AN ART NOUVEAU LANDMARK BY FEDOR SHEKHTEL

Text by Roland Flamini/Photography by Jaime Ardiles-Arce

"BIG, WONDERFUL," EXclaimed the Russian businessman, eyes popping in amazement and arms outspread as if he wanted to fly up to the timbered ceiling of the immense paneled hall. His reaction was nothing new to Geoffrey Bentley, until recently the Australian ambassador to Moscow, and his wife, Maree. The main reception hall in the Australian embassy residence in the Russian capital was designed for dramatic impact. At one end an arched window rises thirty-seven feet from the floor to the cornice; at the other an enormous fireplace is flanked by two oversize, scantily clad stone figures. The male figure flexes powerful muscles, watched from the other side by the female, her bare, sensuous back merging just below the waist into the folds of a long, flowing skirt. The walls of the room are paneled to about halfway up, and the majestic oak ceiling is supported by twelve hefty wood beams and nine crossbeams.

A 1901 Moscow residence designed by Fedor Shekhtel has been restored by its current tenant, the Australian embassy. RIGHT: The glazed green brickwork façade.

Shekhtel, one of Russia's leading Art Nouveau designers, integrated the interiors with the architecture. LEFT: The motifs of the central stair are found throughout.

"Who's the architect?" the businessman, one of Russia's new rich, wanted to know. "Please, I must have his name. I want him to build my house." As tactfully as possible, Maree Bentley pointed out that Fedor Osipovich Shekhtel died in 1926.

Ironically, Shekhtel was the favorite architect of an earlier nouveau riche in Russia, and the embassy is one of a handful of grand houses he designed for wealthy industrialists at the turn of the

continued on page 164

This meeting can have a great impact on the future of your small business.

So can this one.

Not even an act of Congress will protect your small business against the disability, death or retirement of a partner or key person. However, a meeting with an agent representing Northwestern Mutual Life can do just that. So take our call. We can tailor protection and benefit plans that are just right for your small business whether it has 2 or 102 employees.

Have you heard from The Quiet Company?

Northwestern Mutual Life®

© 1999 The Northwestern Mutual Life Insurance Co., Milwaukee, WI www.northwesternmutual.com/business

A MOSCOW MASTERPIECE

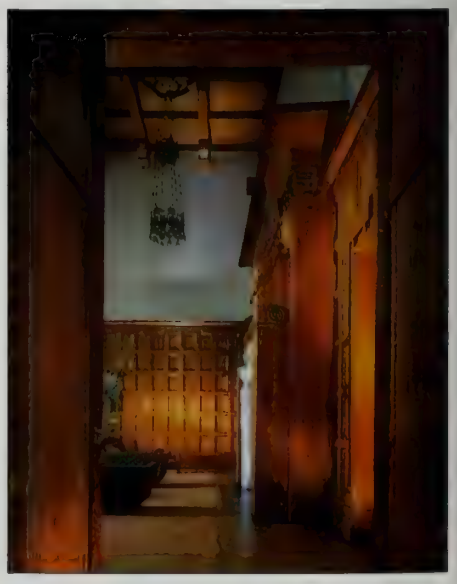
continued from page 162

century—houses that are now landmarks in central Moscow even if not many Russians can name the man who created them.

Yet the arresting Art Nouveau façade of what is known—after the original owners—as the Derozhinskaia mansion, with its massive window, twin cylindrical towers, glazed bricks and wrought iron railings decorated with somewhat mysterious geometric designs, fascinates Muscovites, and there is an endless stream of visitors. Interviewed shortly before his departure after a four-year assignment during which he and his wife had dedicated considerable time and effort to preserving the house, Geoffrey Bentley

continued on page 166

ABOVE: The centerpiece of the house is the double-height Bolshoi Hall. LEFT: The figures supporting the mantel are said to be modeled after the original owners. Previous occupants of the building include the Chinese embassy, which had divided the hall into two floors. BELOW: The renewed space's paneling rises to a height of 13 feet.



JEEP® GRAND CHEROKEE

On average, 95 percent of your lifetime is spent indoors. This being the case, we who build Jeep 4x4s have gone to great lengths to make the time you do spend out there downright amazing.

It's why we equipped Grand Cherokee with Quadra-Drive,™* our most advanced four-wheel drive system ever. Why we included the rock-hugging fortitude of a Quadra-Coil™ suspension. A 4.7 litre Power Tech V8 engine* to get you over mountain ranges and such. And, for obvious reasons, a very pampering cabin. One with amenities like Infared Dual Zone Climate Control, heated* leather-trimmed seats, 10-disc CD player,* auxiliary power outlet, and map lights.

In short, with such an exceptional 4x4, five percent of a lifetime will not be time enough out of doors. Our point exactly. For more details, please visit www.jeep.com or call 1-800-925-JEEP.

Jeep®

THERE'S ONLY ONE

*Optional. Jeep is a registered trademark of DaimlerChrysler.

A MOSCOW MASTERPIECE

continued from page 164

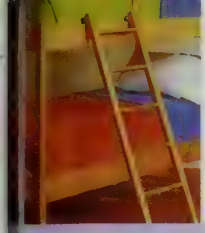
said, "People come in, and they say, 'Aren't you lucky?' and you sometimes have to bite your tongue. This is where we live personally and where we operate professionally. It's an exhilarating house to work in, but sometimes it's almost like living in a museum."

His recent successor, Ambassador Ruth Pearce, echoes his sentiments—if somewhat more diplomatically. She initially found the residence "overwhelming," she says. "The simple, severe elegance of the reception hall and the dining room made a very impressive impact. I enjoy the beauty of the woodwork, the soaring height of the rooms. I feel privileged to work and live in a house widely appreciated for its history and admired for its originality."

continued on page 168

Shekhtel, who was influenced by Charles Rennie Mackintosh, introduced the Scottish designer's work to Russia with a 1902–3 show. LEFT: Shekhtel's spider handles.

BELOW: The dining table and chairs, which were bought in Austria, are similar to ones in period photographs. The hanging globe lights are by Shekhtel.



visit 900 design showrooms in 15 countries

without wearing out your fuzzy slippers.

homeportfolio.com

your portfolio of the world's best in home design.

ELEGANZA LTD.

VENUS ITALICA—treasure of the Pitti Palace. The 19th century recurrence of classicism brought forth the dazzling virtuosity of sculptor Antonio Canova and the modest grace of his lovely VENUS ITALICA. The statue reproductions and drum bases are made of bonded Carrara marble for interior or exterior placement. Payment by check, VI or MC. Unqualified guarantee.

84" including base (pictured)	$7670
64" without base	5378
60" including drum base	4149
46" without base	2886
25" on 2" marble base	518ppd
17" on 1" marble base	186ppd

(large pieces shipped collect, call for estimate)

128 page artbook color catalogue $6. America's largest collection of quality sculptural reproductions.

ELEGANZA LTD. *Importers of Fine Statuary*
3217 W. Smith #7511•Seattle, WA 98199
206/283-0609 • www.eleganza.com • nudestatues.com

A MOSCOW MASTERPIECE

continued from page 166

The ambassador's living quarters are on the first floor, with the main embassy offices on the floor above. Despite Geoffrey Bentley's mild grumble, the career diplomat and his education consultant wife went to great lengths to preserve the integrity of a house that helped establish Shekhtel as Moscow's most famous proponent of European modernism. The house, on Kropotkinsky Lane, was commissioned by textile millionaire Ivan Butikov, probably as a wedding gift, for his daughter, Aleksandra, when she married V. V. Derozhinskaia, the director of her father's company.

The mansion was completed in 1901, when the architect was forty-two and had already amassed a list of works that included several houses, a theater, commercial buildings and a couple of churches. He had also become known as a master at blending interior decoration with architectural space. He had come to Moscow from his hometown of Saratov, in the Volga region, when he was sixteen. A precocious talent as a draftsman gained him admission to the Moscow School of Painting, Sculpture and Architecture, but he dropped out after two years and worked as a set designer for the opera and the theater before focusing exclusively on architecture. Anton Chekhov and Nikolay Rimsky-Korsakov were among his friends.

Shekhtel's early residences combined neo-Gothic and traditional Russian motifs embellished with a generous helping of theatrical flamboyance. But the younger generation of prerevolutionary new rich—like today's Russians—wanted the trendy styles from the West. So for the Derozhinskaias he abandoned the neo-Gothic and turned to Art Nouveau, which the Russians called *style moderne*.

His theatricality lingered on, however, not just in the vast proportions of the main reception room—known as the Bolshoi Hall—but in other features as well. The Derozhinskaias themselves are supposed to have been the models for the oversize male and female figures on either side of the fireplace. The carved balustrade of the oak central stairway consists of a succession of waves cascading gently down to the bottom landing. At the foot of the stairs is the lighthouse—a tall newel capped with a lantern. Balustrade and lighthouse also employ the residence's stylized flower motif. In the living room adjoining the Bolshoi Hall, a cluster of concealed lights shines like stars in the ceiling.

The Derozhinskaias enjoyed their home until the outbreak of the revolution in 1917, when they moved out of harm's way and the house was seized by the regime. After World War II the Russian government leased it to China to use as its Moscow embassy (Chairman Mao Zedong visited there on at least two occasions). The Chinese made a number of significant changes to the interior, including converting the huge Bolshoi Hall into two separate stories and turning the rest of the house into offices. In 1960 the Chinese moved out and the Australians moved in. And through the efforts of successive Australian ambassadors, particularly the Bentleys, the house has slowly returned to its original configuration and appearance.

> "Recently some British architects came to see the house. When they walked into the Bolshoi Hall, their reaction was to cry, 'Mackintosh.'"

"We've done what we've been able to do carefully," said Geoffrey Bentley, "but we've avoided calling it restoration." He felt a major restoration would have to involve the Russian authorities, requiring lengthy negotiation and disrupting embassy routine. Ruth Pearce, however, says that the project has reached a stage where she is "hoping to work with the Russian authorities in completely restoring the building to its original state as a spectacular example of *style moderne*." But whatever they call

continued on page 170

The well of creativity never runs dry

How the great masters strove for originality!

Accordingly, our repertoire of original designs is always evolving.

We Schonbeks began designing crystal chandeliers in 1870 in Bohemia, and have never ceased reinventing the art form.

We've rivaled Louis XIV in lavish display, and made contemporary chandeliers as commanding as architecture. We've even tortured chandeliers to simulate the ravages of time.

Pictured here is Olde World by Schonbek, trimmed with Strass®, the finest crystal obtainable.

When considering crystal, ask your architect or designer to make sure it's a Schonbek. Call us for a free video.

STRASS®

FREE VIDEO "BEYOND LIGHTING": CALL 1.800.836.1892

SCHONBEK®

Schonbek Worldwide Lighting Inc., 61 Industrial Blvd., Plattsburgh NY 12901-1908. Showroom in Dallas TX, by appointment.
Tel: 800.836.1892 or 518.563.7500 Fax: 518.563.4228 email: sales@schonbek.com Website: www.schonbek.com

continued from page 168

it, the work has ranged from removing the additional floor in the Bolshoi Hall, which was done as soon as the building changed hands thirty-nine years ago, to more recently "rehabilitating" the library's decorative teak paneling, reactivating the seventy-six recessed lights in the living room's ornate ceiling and attempting to replicate some of the Shekhtel-designed furniture that had long since vanished.

What became clear when the Bentleys consulted plans, documents and old photographs relating to the house in Moscow's architectural library was the extent to which the architect had taken control of every detail, right down to the drapery fabrics, the iron door handles and the keys.

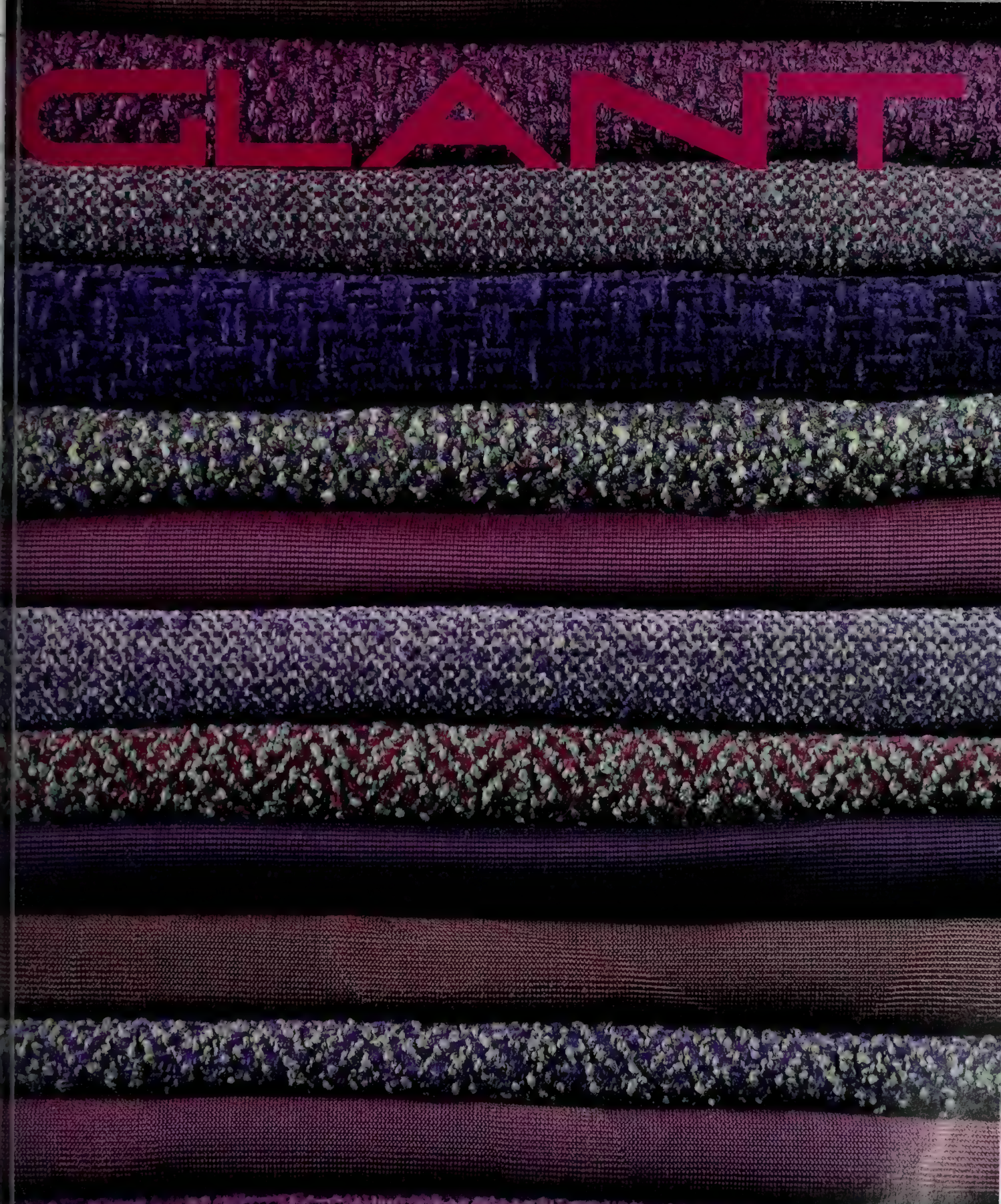
The Derozhinskaia mansion exemplifies Shekhtel's commitment to a total design concept. In the dining room, for example, the original china cupboards encase the glazed brickwork mantelpiece, and the sideboard is integrated with the wall paneling. By the time the Bentleys were assigned to Moscow, the long dining table and chairs shown in period photographs were gone, but one of their predecessors had managed to find similar Art Nouveau pieces in Austria.

Why Austria? Shekhtel was clearly aware of the work of Austrian Art Nouveau designers such as Joseph Maria Olbrich. And shortly before starting on the Derozhinskaia house, Shekhtel visited Scotland, where "he had certainly been impressed by, and had come under the influence of, the work of Charles Rennie Mackintosh," commented Maree Bentley. Mackintosh favored a more restrained Art Nouveau style, and this probably explains Shekhtel's controlled approach to the Derozhinskaia house compared with his usual architectural flamboyance.

"Recently some British architects on a study tour came to see the house," said Maree Bentley. "When they walked into the Bolshoi Hall, their immediate reaction was to cry, 'Mackintosh.'" In reality, Shekhtel was carrying out two modernist experiments simultaneously. While working on the Derozhinskaia house, he was also completing a wildly elaborate Art Nouveau residence for art collector and merchant Stepan Riabushinsky (see *Architectural Digest*, December 1988).

The chaste lines and functional approach of the Derozhinskaia house may echo Mackintosh, but its massive scale does not. Even their biggest receptions got lost in the Bolshoi Hall, the Bentleys recalled. To sit and have tea around a small table in the vast expanse is a bit like being entertained in the Grand Canyon—or possibly the windswept Russian steppes. "In the winter," said Geoffrey Bentley, "fifty-eight degrees is the usual temperature in there, and no amount of heating changes that." □

GLANT



ATLANTA BOSTON CHICAGO CLEVELAND DALLAS DANIA DENVER HONG KONG HONOLULU HOUSTON
LONDON LOS ANGELES MINNEAPOLIS NEW YORK PHILADELPHIA PORTLAND SAN DIEGO
SAN FRANCISCO SCOTTSDALE SEATTLE SINGAPORE TOKYO TROY VANCOUVER WASHINGTON D.C.

LANT TEXTILES CORPORATION PO BOX 84228 SEATTLE, WA 98124 USA TEL 206 725 4444 FAX 206 725 5544

AVAILABLE THROUGH INTERIOR DESIGNERS AND ARCHITECTS

Magnificent unique *double-sided* Biedermeier Roll-Top Desk,
veneered with walnut, burned walnut and cherrywood.
Inlaid with burned maple. Gold leaf and ebonized trim.
Vienna, before 1825.
38 inches high, 46½ inches wide, 26¾ inches deep.

We have been dealing in authentic Biedermeier (1815-1835) for 27 years.

RITTER ANTIK
NEW YORK • FRANKFURT
ESTABLISHED 1968

LOUIS XVI • EMPIRE • BIEDERMEIER • FRENCH ART DECO
35 East 10th Street, New York, NY 10003 • Tel: (212) 673-2213 Fax: (212) 673-2217

The largest and finest collection of superb quality Biedermeier in the U.S.

George Subkoff Antiques

260 POST ROAD EAST ,WESTPORT, CT 06880 (203)227-3515 www.subkoffantiques.com

Very rare pair of exuberantly inlaid and marquetry Italian commodes in walnut, rosewood and various other hardwoods. Attributed to the shop of Giuseppe Maggiolini, Milan. Circa 1785.

Height: 35″ Width: 48″ Depth: 23″

One of Connecticut's largest and most eclectic collections of period American, English and Continental Furniture and Decorative Art.

LOOK FOR THE BLUE AND GOLD PLAQUE OF THE *Art and Antique Dealers League of America, Inc.*

A la Vieille Russie, Inc.
Evelyn Anderson Galleries
L'Antiquaire & The Connoisseur, Inc.
R.M. Barokh Antiques
J.N. BartfIeld Galleries, Inc.
Ronald C. Bauman (successor to David Stockwell, Inc.)
Beacon Hill Fine Art
Julian Beck Fine Art
Michele Beiny, Inc.
Vojtech Blau, Inc.
Blumka Gallery
Brodney, Inc.
A. R. Broomer, Ltd.
Yale R. Burge Antiques, Inc.
Charlecote
Cinnamon Hill Antiques, Inc.
Philip Colleck of London, Ltd.
Dalva Brothers, Inc.
Carole Davenport
David David, Inc.
Devenish & Co., Inc.
Marshall Edwards Antiques
Dillingham and Company
Jas. E. Elliott, Antiques
English Heritage Antiques, Inc.
Finder's Fayre
Fleur-de-lis Antiques, Inc.
Foster-Gwin, Inc.
Four Corners East, Inc.
F & J Frankel, Ltd.
J. Freeman & Son, Inc.
James Galley.
Margery B. George Antiques
Godel & Co., Inc.
Good & Hutchinson & Associates, Inc.
F. Gorevic & Son, Inc.
Guarisco Gallery, Ltd.
Heritage Collection, Ltd.
Clinton Howell Antiques and Fine Art
Liza Hyde Antique Japanese Screens
Hyde Park Antiques, Ltd.
Leo Kaplan, Ltd.
Kentshire Galleries
Joseph H. Kilian
Bernard & S. Dean Levy, Inc.
Julius Lowy Frame & Restoring Co., Inc.

REMEMBER, WHEN YOU BUY ANTIQUES AND FINE ART...

ART AND ANTIQUE DEALERS LEAGUE OF AMERICA, INC.

...the great collections of antiques and fine art were assembled with the help of great dealers.

We are the oldest established organization of antique and fine art dealers in America, experts on whose judgement you can rely.

Send for our new Membership Directory.
Art and Antique Dealers League of America, Inc.
1040 Madison Ave., New York, NY 10021
(212) 879-7558 FAX (212) 772-7197

Letitia Lundeen
H. M. Luther, Inc. Antiques
Lyons, Ltd. Antique Prints
Macklowe Gallery, Inc.
The Meissen Shop
William Moennig & Son, Ltd.
Naga Antiques, Ltd.
Nesle, Inc.
Old Versailles, Inc.
O'Sullivan Antiques, Inc.
The Paisley Shop, Ltd.
Wayne Pratt Antiques
Rehs Galleries, Inc.
Kenneth W. Rendell, Inc.
Royal-Athena Galleries
N. Sakiel & Son
Salander-O'Reilly Galleries, LLC
Spencer A. Samuels & Co., Ltd.
Schillay Fine Art, Inc.
The Schwarz Gallery
W.M. Schwind, Jr. Antiques
David Seidenberg, Inc.
G. Sergeant Antiques
Shaker Square Antiques, Inc.
Spinnerman Gallery
Daniel Stein Antiques, Inc.
D.B. Stock Antique Carpets
The Stradlings
George Subkoff Antiques
Suchow & Seiger
Philip Suval, Inc.
Therien & Co., Inc.
Jayne Thompson Antiques, Inc.
The Town House Antiques, Ltd.
Treasures Unlimited, Inc.
N.P. Trent Antiques
Vallin Galleries
Frederick P. Victoria & Son, Inc.
Wakefield-Scearce Galleries, Inc.
David Weatherford Antiques & Interiors
Edith Weber & Associates
Sandra Werther, Ltd.
Wicker Importers, Inc.
Louis Wine, Ltd.
Woldman & Woldman
S.Wyler, Inc.

CLINTON HOWELL

ANTIQUES & FINE ART

19 EAST 74TH STREET, NEW YORK, NY 10021
tel. (212) 517-5879 fax (212) 517-4826

A SUPERB REGENCY PERIOD ROSEWOOD CENTER TABLE WITH A PORPHYRY AND SPECIMEN MARBLE TOP

Clinton Howell Antiques specializes in high-style eighteenth and early nineteenth century English furniture. Open Monday-Friday 10am-5pm or by appointment.

Circa 1810
Height: 32¼",
Diameter: 34"

LOOK FOR THE BLUE AND GOLD PLAQUE OF THE *Art and Antique Dealers League of America, Inc.*

HYDE PARK ANTIQUES, LTD.

836 BROADWAY (at 13th Street) NEW YORK, NY 10003 (212) 477-0033 FAX: (212) 477-1781

An extraordinary, pair of George II carved giltwood mirrors in the manner or Matthias Lock. Circa 1750.

Height: 63" Width: 34½"

For the serious collector and true connoisseur

LOOK FOR THE BLUE AND GOLD PLAQUE OF THE *Art and Antique Dealers League of America, Inc.*

H.M. LUTHER INC.

ANTIQUES FINE ART

FOUNDED LONDON 1947

The Carlyle

35 EAST 76TH STREET
212-439-7919

Greenwich Village

61 EAST 11TH STREET
212-505-1485

NEW YORK CITY

LYONS LTD. ANTIQUE PRINTS

Original art for that special touch

Allied Arts Shops & Gardens

75 Arbor Road, Menlo Park, CA 94025-5350

1-800-LYONS LTD

Visit our beautiful Web site at www.dir-dd.com

A fine Italian Rococo Walnut Commode, circa 1750.

FOSTER • GWIN

Period Antiques

38 Hotaling Place San Francisco, California 94111
Telephone 415. 397. 4986 Facsimile 415. 397. 4988

LOOK FOR THE BLUE AND GOLD PLAQUE OF THE *Art and Antique Dealers League of America, Inc.*

Arthur Wesley Dow

HIS ART AND HIS INFLUENCE

An exhibition and sale of the paintings, photographs and color woodblock prints by Dow and his students, including Georgia O'Keeffe, Max Weber, Margaret Jordan Patterson and Zulma Steele.

Also including excellent examples of furniture by Frank Lloyd Wright, Stickley, and Byrdcliffe; photographs by Alvin Langdon Coburn, Gertrude Käsebier, and Clarence White; ceramics by Newcomb, Overbeck and Marblehead as well as other period accessories.

To view the paintings in this exhibition please visit our website at www.spanierman.com

Spanierman Gallery, LLC

45 East 58th Street New York 10022 Telephone (212) 832-0208 Fax (212) 832-8114
Email bkrulik@spanierman.com www.spanierman.com

FINE ART DEALERS ASSOCIATION MEMBER FADA

NESLE

ANTIQUES
LIGHTING FIXTURES
DECORATIONS

151 East 57th Street
New York N.Y. 10022

An eight-light chandelier in cut crystal with crystal trim. English, Georgian, circa 1750. (Additions)

Height-46"
Width-42"

TEL: (212) 755-0515
FAX: (212) 644-2583
nesle@earthlink.net
http://www.dir/dd.com/nesle.html

DALLAS/HOUSTON
John Edward Hughes

CHICAGO/MINNEAPOLIS
Holly Hunt Ltd.

SAN FRANCISCO
Shuler & Wonder

Distinctive 17th, 18th and 19th century English, Continental and American furniture from fine estates

The finest vine and shell carved Louis XV walnut bureau plat with carved shaped apron, cabriole legs ending in cloven feet, three working drawers and inset leather writing surface. French, 18th century.

Height: 31½"
Width: 59"
Depth: 30½"

G. SERGEANT
ANTIQUES

88 North Main Street • Route 6
Woodbury, CT 06798 • 203-266-4177
by appointment: 860-350-2677
www.gsergeant.com

LOOK FOR THE [illegible] GOLD PLAQUE O[illegible] *t and Antique Dealers League of America, Inc.*

Severin Roesen

(1815-1873)

"Floral Still-Life"

30 x 25 inches
Oil on Canvas

Announcing our current catalog of American paintings. $20.00 post paid. Including works by Bierstadt, Cole, Hassam, Homer, Jacobsen, Metcalf, Roesen, Shinn, Wiggins and many others.

Godel & Co. inc.

FINE ART

39A East 72nd Street New York, NY 10021
(212) 288-7272 E-Mail: Godelco@aol.com

Hours: Monday through Friday, 10:00am to 6:00pm,
Saturday, 10:00am to 5:00pm

DILLINGHAM & COMPANY

700 Sansome Street (in Jackson Square),
San Francisco, CA 94111 U.S.A.
Tel (415) 989-8777 Fax (415) 989-5145

Please contact us for a free brochure.

An outstanding set of eight eighteenth century dining chairs of rare design incorporating crisply carved top rails, grape and vine knees, and scrolled feet. Anglo/Irish, circa 1765. Together with a pair of later carvers. See Cescinsky, *English Furniture from Gothic to Sheraton*, page. 181. Sides 37¼" high, 23" wide, 20" deep. Carvers 37" high, 28" wide, 20½" deep.

LOOK FOR THE BLUE AND GOLD PLAQUE OF THE *Art and Antique Dealers League of America, Inc.*

SHAKER SQUARE ANTIQUES, Inc.

12733 Larchmere Boulevard, Shaker Heights, Ohio 44120 Phone 216-231-8804 Fax 216-231-1146

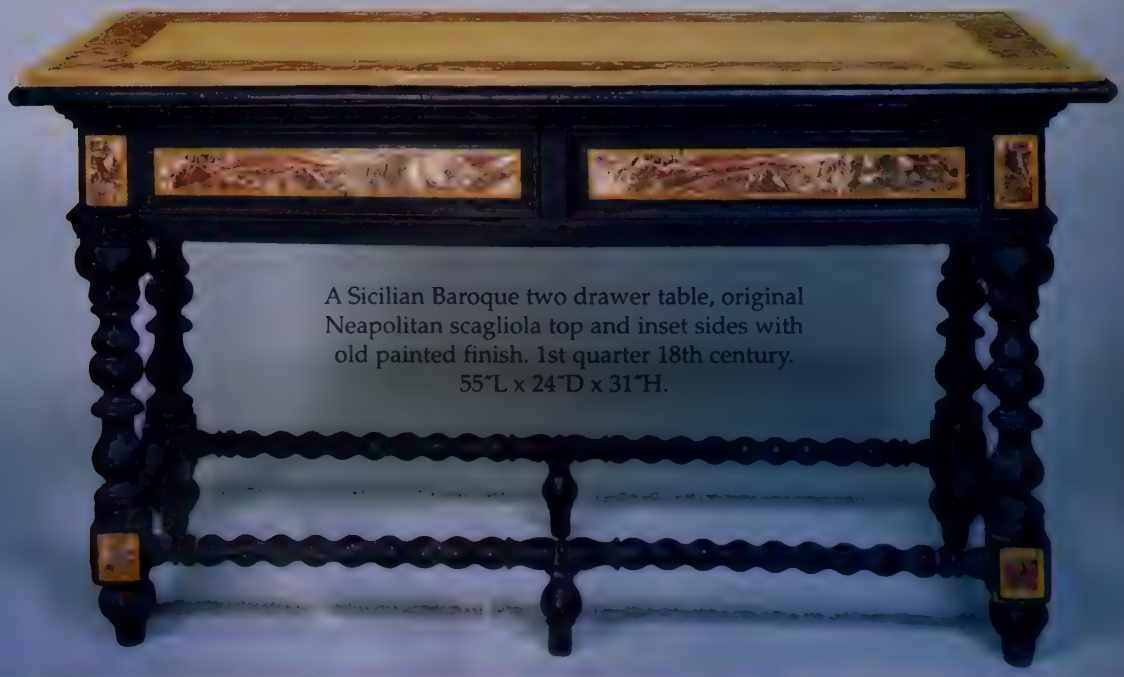
Fine Period English, American and Continental furniture and decorative arts.

A large Regency open rosewood bookcase of important size – 12′ wide by 7′ 10″ high. Lovely architectural columns and great color. Circa 1825-30.

N. P. TRENT *Antiques*

3729 South Dixie Highway
West Palm Beach, Florida 33405

Phone 561.832.0919
Fax 561.832.9382



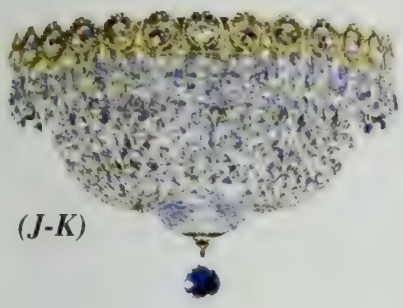
A Sicilian Baroque two drawer table, original Neapolitan scagliola top and inset sides with old painted finish. 1st quarter 18th century. 55″L x 24″D x 31″H.

LOOK FOR THE BLUE AND GOLD PLAQUE OF THE *Art and Antique Dealers League of America, Inc.*

james r. moder®
BEVERLY HILLS•NEW YORK•PARIS•LONDON•TOKYO•VANCOUVER

CRYSTAL CHANDELIER INC.

One facet to consider in addition to DESIGN, QUALITY and SERVICE is VALUE. This is an excellent opportunity to SAVE up to 58% off retail on designer Name Brand *james r. moder*® Crystal Chandeliers trimmed with Imported Crystal, including Crystal manufactured by SWAROVSKI in Austria.



(J-K)

A) ENTRANCE CHANDELIER. 28"W.x53"H. 31 Lites. Order #93107-22 SALE PRICE $2,499.-

B) LARGER VERSION*. 36"W.x72"H. 44 Lites. Order #93116-22 SALE PRICE $3,999.-

C) MATCHING SMALL EMPIRE*. 20-1/2"W.x29"H. 12 Lites. Order #93105-22 SALE PRICE $1,399.-

D) MATCHING LARGER EMPIRE*. 24"W.x31"H. 21 Lites. Order #93106-22. SALE PRICE $1,599.-

E) MATCHING LARGE EMPIRE*. 28"W.x34"H. 30 Lites. Order #93118-22. SALE PRICE $2,199.-

F) TOTAL ELEGANCE. 30"W.x32"H. 28 Lites. Order #93101-22 SALE PRICE $1,899.-

G) MATCHING SMALLER VERSION*. 24"W.x25"H. 16 Lites. Order #93111-22 SALE PRICE $1,299.-

H) CANDELABRA CHANDELIER. 24"W.x23"H. 8 Lites. Order #93108-22 SALE PRICE $649.-

I) LARGER VERSION (2 Tier*). 28"W.x26"H. 12 Lites. Order #93112-22 SALE PRICE $999.-

J) MATCHING HALL BASKET. 12"W.x9"H. 3 Lites. Order #93103-22 SALE PRICE $199.-

K) LARGER VERSION*. 20-1/2"W.x11"H. 8 Lites. Order #93109-22 SALE PRICE $799.-

L) MATCHING WALL SCONCE*. 10-1/2"W.x15"H. 3 Lites. Order #93104-22 SALE PRICE $289.-

SEE ORDERING INFORMATION OR CALL FOR A FREE CATALOG.

ALL ITEMS ARE ROYAL GOLD FINISH.
*SIMILAR, NOT SHOWN. PRICES IN CANADA ADD 25%.

© COPYRIGHT 1999 WORLDWIDE RIGHTS RESERVED BY JAMES R. MODER® WHICH IS A LICENSED TRADEMARK BY JAMES R. MODER CRYSTAL CHANDELIER INC.

1000 Facets to Consider When Designing A Room.

Ask your Interior Designer or Architect to specify *james r. moder* Crystal Chandeliers. Stock or Custom designs priced from $250. to $80,000. Ask about fly-in program.

james r. moder
CRYSTAL CHANDELIER INC.

TO ORDER, VIEW or request a FREE CATALOG
CALL: 1-800-355-8754
In the U.S. or CANADA

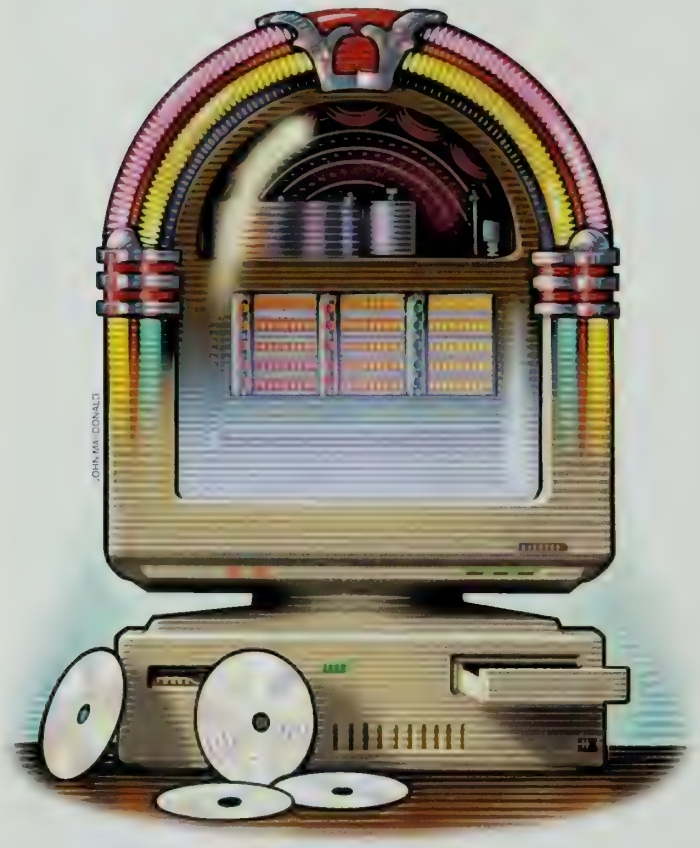
This connects you directly to your nearest participating *james r. moder* Crystal Gallery Lighting Showroom, or fax 1-214-742-4088 for the address of your closest Showroom.

MP3 CHANGES THE MUSIC SCENE

TURNING YOUR COMPUTER INTO A DIGITAL JUKEBOX

By Nicholas von Hoffman

An electrical storm is Benjamin Franklin running around in the rain, holding on to the string of a kite. An electronic storm is a techno-biz jolt that flushes out the gurus, the hip magazine writers and the venture capitalist consultants and gets them running around, screaming, "The revolution is coming! The revolution is here. Buy! Sell! Get it! Get rid of it! Change is on the way!"



This season's electro-storm —or, to use up-to-date orthography, this season's ElectroStorm—is called MP3. If its backers and those who fear it are right, MP3 is in the first stages of upending the recorded music business. Even if Americans weren't gaga over music, records, bands and performers, this would still be of more than passing importance to an industry that does billions of dollars of business a year.

MP3 enables one to take a piece of music and convert it to a digital form that takes up very little space on a CD or on the hard drive of a computer. "If you had a CD-ROM filled to the brim with MP3s, you could store ten hours of music on it. You could take a dozen albums and stick them on one CD-ROM," says Ben Sawyer, who cowrote an authoritative book on the subject called *MP3 Power! with Winamp*. In other words, long songs can be stored in short spaces.

That, in and of itself, would not a revolution make. Other elements are needed. The first, of course, is a player for music encoded in an MP3 format. Ever since Thomas Edison invented the phonograph, one has had to go to the store to buy a player. At first it was a huge thing with a great flowered horn on which our ancestors played the music trapped on the cylindrical format of the first recorded music. MP3 players are free. You simply download the one of your choice from the Internet. There are a number of them out there in cyberspace. Choose any one you wish. They're all free. Yes, free, absolutely free with no strings attached.

Of course, a player downloaded from the Internet can only be used on a computer, but a company called Diamond Multimedia Systems in San Jose, California, is selling a machine called a Rio. It's about the size of a pack of cigarettes, and it has headphones. It is designed so that you can transfer your MP3 music to your Rio and trot around listening the way you would with a Walkman, though the Rio may cost a few, but not many, dollars more.

There are several more elements to this story. One is the speed with which music in MP3 format can be downloaded from the Internet. If you were to download a piece of popular music not in MP3, it could take hours. But, says Doug Cornell, the music director at amp3.com, a booming MP3 Web page, "in an MP3 format, a four-minute pop song takes about three megabytes, and on our ordinary telephone connection, that's about twenty minutes to a half hour to download." Faster but not so very fast. However, "on a cable modem or with a satellite dish, it's about two minutes," Cornell continues. "I use the Hughes satellite dish myself, and I get a song in about a minute and a half." Since cable companies are pushing themselves as hard as they can to make their cable modems available everywhere, and since the Hughes people are selling more and more dishes that pull down both TV and Internet from satellites, millions of people already have or soon will have the capability of snatching a song and putting it in the home record collection with hardly more than a snap of a syncopating finger.

I exaggerate. Even with cable modems and satellites, the Internet is not always swift, particularly during peak hours. "If you wait till the afternoon to do some heavy downloading, forget it," says Cornell. "It depends on the sites that you're visiting, too, because the more popular sites have heavier traffic. They're trying to share their processing power among all their downloaders. I typically do all of my downloading before lunchtime, and in the afternoon I take care of my e-mail and my non-downloading responsibilities."

So any music on the Internet, whether by permission of the record company holding the copyright or not, can, at least on good days, be snatched out of electronic space in less than two min-

continued on page 178

SONY

The male version of chocolate.

WEGA™ TELEVISION

You haven't seen television until you've seen the Sony FD Trinitron® Wega Flat Screen Television. So different, it's like watching TV for the first time. The visually flat screen delivers satisfying picture clarity, pinpoint corner-to-corner focusing, exact image reproduction and outstanding wide viewing angles with minimal glare. Get the Sony Wega TV, and you get the next golden age of television. To satisfy your craving, call us for a free Home Entertainment Planner or visit us at **www.sony.com/he**

©1999 Sony Electronics, Inc. Reproduction in whole or part without written permission is prohibited. All rights reserved. Sony, Wega, FD Trinitron, Digital Cinema Sound and the Home Entertainment Universe logo are trademarks of Sony. DirecTV Inc. is a unit of Hughes Electronics Corporation. WebTV is a trademark of Microsoft Corporation.

The Sony Universe: WEGA™ TV • DVD • DIGITAL CINEMA SOUND™ • DIRECTV® SYSTEM • WEBTV® INTERNET TERMINAL

To begin your journey, call **1-888-766-9864.**

SONY HOME ENTERTAINMENT UNIVERSE™

ARAK

AREV

TALAR

ANI

ARAK

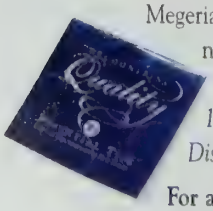
ARAK

INDULGE YOURSELF IN THE ELEGANCE OF AN AUTHENTIC MEGERIAN EGYPTIAN CARPET

Megerian presents original works of art, each one signed, each one a blend of history and design that is beautifully timeless.

Along with our selection of Egyptian hand-made rugs, we offer a full range of Aubussons, Savonneries, Bessarabians, tapestries and fine antique pieces.

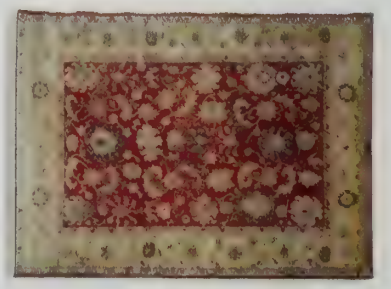
Discover the classic beauty of a Megerian. Visit the Megerian dealer nearest you and ask for your free copy of *Recognizing Quality: 10 Essential Tips for the Discriminating Rug Buyer.*



For a dealer near you, call toll-free: 877-MEGERIAN.

MEGERIAN

AN AN[illegible] E[illegible]N THE MAKING™



NAROD

SHUSHI

ARAK

All designs copywrited.

David E. Adler, Inc.
Scottsdale, AZ 602-941-29[illegible]

Stephen Miller Gallery
Menlo Park, CA 650-327-5[illegible]

Galleria Floors Ltd.
San Francisco, CA 415-863[illegible]

Shaver-Ramsey
Denver, CO 303-320-6363

Carpet Creations
Miami, FL 305-576-5900

Designer Carpets
Atlanta, GA 404-262-1720

Shabahang Persian Carpets
Boise, ID 208-336-0550

Oscar Isberian Oriental Rugs
Evanston, IL 847-475-0010

Joseph's Oriental Rug Import
Indianapolis, IN 317-255-42[illegible]

Jacqueline Vance Rugs
New Orleans, LA 504-891-[illegible]

Steven King Oriental Rugs
Boston, MA 617-426-3302

McQueen's Carpets & Rugs
Birmingham, MI 248-647-5[illegible]

Cyrus Carpets @ Galleria
Edina, MN 612-922-6000

Persian Rug Galleries
Nashua, NH 603-882-5604

Rug & Kilim
Morristown, NJ 973-425-28[illegible]

Packards West
Santa Fe, NM 800-648-7358

Data Carpet & Rug, Inc.
New Hyde Park, NY 516-35[illegible]

Stark Carpet
New York, NY 212-752-9000

Gabriel Menefee & Associate
Charlotte, NC 704-375-5121

McDhurries
Rocky River, OH 440-333-[illegible]

Tufenkian Carpets & Rugs
Portland, OR 503-222-3428

Marc Phillips Decorative Rugs
Philadelphia, PA 215-557-99[illegible]

Tajzoy Oriental Rugs
Dallas, TX 214-651-0510

Emmet Perry & Company
Houston, TX 713-961-4665

SAV Corporation
Washington, D.C. 202-554-9[illegible]

When you look at your wife and know your soul has a twin,
CALIFORNIA
BRUT CLASSIC
CHANDON
Drink it in,
Drink it in,
Drink it in.
METHODE TRADITIONNELLE
SPARKLING WINE

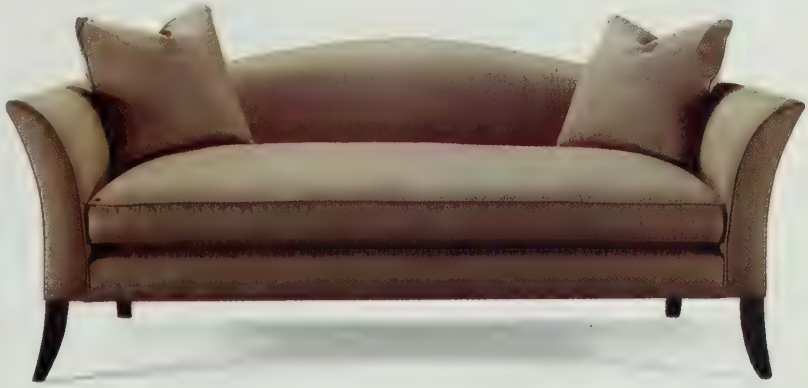
© 1999 Domaine Chandon, Inc., Yountville, CA www.dchandon.com

CATALOGUES AVAILABLE - TO THE TRADE; SHOWROOM LOCATIONS NATIONWIDE

Edward Ferrell 198-A, 198-S

Lewis Mittman 2025

Lewis Mittman 9954



Edward Ferrell 569-84

Edward Ferrell 360-T-76W

Lewis Mittman 9952

LEWIS MITTMAN

LEWIS MITTMAN INC
[illegible] BUILDING
[illegible] THIRD AVE
NEW YORK, NY [illegible]
(212) 888-5580
FAX (212) 371-5061

Edward FERRELL

EDWARD FERRELL LTD.
685 SOUTHWEST STREET
HIGH POINT, NC 27260
(336) 841-3028
FAX: (336) 841-5280

Edward Ferrell 596-87

MP3 CHANGES THE MUSIC SCENE

continued from page 174

utes without anybody's paying anybody else a dime. You can also transfer music from your CDs to your computer using a program called a ripper, although I suspect the recording industry would like to call it a ripper-offer, as anyone using it can duplicate copyrighted material to his heart's content.

Finally, for a couple of hundred bucks you can buy what's called a CD burner, attach it to your computer if you're adept at that sort of thing and make your own CDs with MP3 music you have either pirated or paid for. Some vastly more expensive apparatuses will burn, or copy, material onto as many as sixteen CDs at the same time. Blank CDs are to be had for as little as a dollar apiece, so you can see why the record industry is in a lather about what's going on.

One way or another, we are seeing what everybody now calls e-commerce working its way into industry after industry. We've seen it in real estate, automobile sales, stocks and bonds and so forth, but MP3 has a special portent for the record industry, since you can buy or steal the product directly on your computer, which is not intrinsically possible with most other forms of e-commerce. You can't, for instance, directly download a pizza.

The quality of the music is quite high. MP3 is said to be about 98 percent as good as an original CD. Sawyer explains that the algorithm that shrinks, copies and converts a CD into MP3 does so by tossing out all the sounds that the listener with an ordinary pair of ears can't hear anyway. Audiophiles may recoil in revulsion at this, but hundreds of thousands, if not a million or two, youthful lovers of contemporary music don't miss that 2 percent. Apparently they can't even hear the difference.

With many bucks at her disposal and many lawyers at her beck and call, Hilary Rosen, president and CEO of the Recording Industry Association of America, lets it be known that she can see and hear all the differences, and she doesn't like them. For those who she believes are infringing on her members' rights, she has a warning: "If you're a repeat offender or someone who's managing very large [MP3] sites, watch out; we'll find you. I'm not defensive about this work."

She makes it clear that she has little patience with the "you share, I share, we all share" disposition of nerdly, propeller-head utopian idealism. "The reality," she says, "is that when large companies hold billions of dollars of assets on behalf of artists, they're careful about how those assets are used. It's one thing to be in your mom's bedroom developing the new world order on your computer when you have nothing at risk, but record companies and artists still sell ninety-eight percent of their product through traditional brick-and-mortar retail."

The actualities are a tad more complicated. The record industry has, shall we say, a racy past, which includes allegations of payola and being involved with organized crime in the promotion and distribution of records. Hence some younger people, techies, musicians and fans who have grown up with little love for the big record companies see the development of MP3 as a means of circumventing and making obsolete an unloved industry. The hope of some of the young ones is to let music slip free onto the Internet, where it will appear in too many places and forms to be restored to traditional retail distribution. After all, anybody with a ripper can take a song or a whole album from a CD, copy it in MP3 format in a matter of an hour or so and let it fly into cyberspace, there for any and all to listen to, pass on or make their own.

> "If you had a CD-ROM filled to the brim with MP3s, you could store ten hours of music on it."

What's more, MP3 offers at least the possibility that bands, composers and singers can popularize themselves and make a career without signing a contract with one of the record labels some of them so dislike. Even performers who may be under contractual restraints from record companies are finding ways to get their work into the growing MP3 orbit.

"If an artist really wants to get on our site," says Cornell, "and he's a known quantity, like Greg Lake from Emerson, Lake and Palmer, he can do it. Lake's on our site with 'Lucky Man.' The record company owns the original studio recording that they paid for, but he actually recorded a live version himself and gave us that song. So that's a way for an artist to get into this technology without violating his contract."

The desire to share the products of one's imagination antedates the Internet and has been a recurring ideal in Electroland almost from the hour the molecules and atoms were used to assemble it. Shareware, or freeware, typically is given away for others to use, often to study and improve upon. Sometimes the inventors of the original piece of software ask for donations in return for use or have a higher-powered version that they charge for, although the price has always been quite moderate for such things. Often these software products have been groundbreaking and superb. MP3 has exactly that history, but it's a history completely at odds with that of the recording industry.

There is a middle ground. The free souls on the MP3 side are getting permission from record companies to release cuts from albums onto the Internet as a means of stimulating interest and sales of conventional recordings. The possibilities are endless. Songs could be recorded with a digital lock that could only be opened by depositing a few electronic coins in the virtual slot, although the mere existence of such a system will be an irresistible challenge to swarms of hackers.

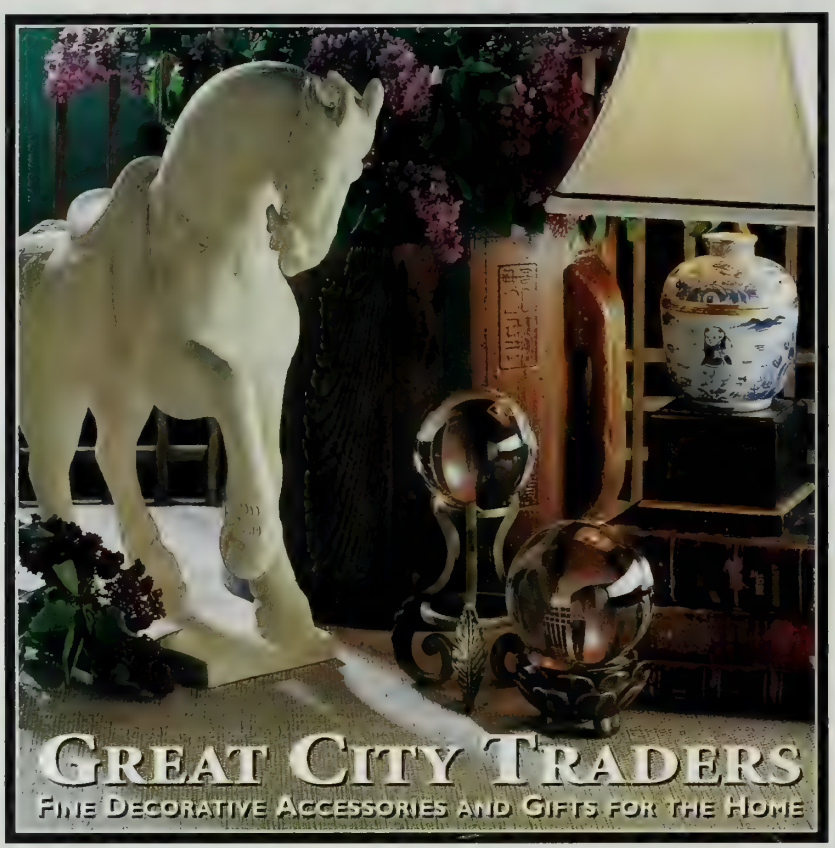
Sawyer has some intriguing thoughts on the future: "I don't know how anybody's going to make money, but I do know they're not going to keep making it the same old way. What if Sony calcu-

continued on page 180

LARSEN

Showroom: D&D BUILDING, 979 THIRD AVENUE, NEW YORK, NY 10022 (212) 753 4488
Office: 111 EIGHTH AVENUE, SUITE 930, NEW YORK, NY 10011 (212) 647 6900

ATLANTA Travis & Company • BOSTON The Martin Group • CHICAGO Cowtan & Tout • CLEVELAND Gregory Alonso, Inc.
DALLAS/HOUSTON John Edward Hughes • DANIA Nessen Showroom • DENVER/SALT LAKE CITY Egg & Dart • HONOLULU Fee-McClaran Ltd
LOS ANGELES Oakmont • PHILADELPHIA Croce Inc. • PORTLAND/SEATTLE Wayne Martin Inc. • SAN FRANCISCO Cowtan & Tout
SCOTTSDALE Dean-Warren Ltd • TORONTO Primavera Interiors • TROY Rozmallin • WASHINGTON D.C. Hines & Co



GREAT CITY TRADERS' decorative accessories and gifts for the home are available through selected interior and home furnishing design studios. For the name of a resource near you, write: Great City Traders, P.O. Box 885166, San Francisco, California 94188. ©1999 All rights reserved. **Visit our website @ http://www.greatcitytraders.com**

MP3

continued from page 178

lated how much money per head everybody in the country spends on music from Sony. They might find it's on average, say, fifty or sixty dollars a year for five or six CDs. What if they said, 'We'll give you access to all of our music all year long, and we're going to charge you eighty dollars a year.' All of a sudden they've raised the amount of money per person that they're making."

At amp3.com, "we pay all of our artists a five-cent royalty that's generated by advertising," Cornell says. "We're the only site where you can download a song for free and the artists make a nickel off of each one." The advertising takes the form of a five-second ad prefixed to the song, which you hear when you play it. And speaking of songs, MP3 is the same old electronic song, which goes something like, "We'll put millions into it to make it work, though we can't quite figure out where our profit is going to come from." They will figure it out, though.

It seems preposterous to think that the current system of distributing records will continue to hold sway in the long run. It's ecologically damaging to have CDs annoyingly shrink-wrapped in jewel boxes. It's expensive, slow and inconvenient. CDs will continue to be sold in the present form, just as long-playing records and record players with vacuum-tube amplifiers are still sold, but it's hard to believe that when a cheaper, faster, better and less wasteful way of selling music is at hand, the old ways can maintain their dominance.

> MP3 is said to be about 98 percent as good as a CD.

Industry after industry and area of life after area of life undergo these changes as the electrolites and the electroloonies come up with newer wrinkles that a restless, novelty-loving and frantically grasping society gloms on to with a heedless alacrity. Yes, indeed, this is the kind of electronic storm the gurus dearly love. □

© 1999 Art.com, Inc.

Art doesn't get any more modern than this.

VISA art.com welcomes it.

art.com℠

EXTRAORDINARY PROPERTIES ON THE MARKET

SAN FRANCISCO, TELLURIDE, VENETO, ST. LAWRENCE RIVER...

VENETO

Andrea Palladio

After the downfall of a rival family, the Pisano family of Venice seized its castle and asked the great architect Andrea Palladio to construct a new villa on the ruins. Completed in 1544, the residence is considered one of Palladio's early masterpieces. Centuries-old frescoes are found throughout, as in the parlor (right); a basin in the kitchen was sculpted by Palladio himself. The villa has recently undergone an extensive renovation. Two other houses are included on the property. Nine billion lire ($4.9 million).

For information, call the AD Estates Hot Line, 212/880-6803.

PAOLO MARTON

RIVER FOREST

Frank Lloyd Wright

A favorite of Frank Lloyd Wright's, the Isabel Roberts House is an important example of the architect's innovative Prairie style. Located 20 minutes from Chicago in River Forest, the cruciform structure was built for Wright's bookkeeper in 1908. The expansive first floor is 70 feet long and includes the living room, bordered on three sides by floor-to-ceiling windows, and the garden room. A Tennessee crab-apple flagstone floor and stepped pyramidal ceilings of blond Philippine mahogany were added by Wright in a 1955 renovation; the house is the only Prairie design he updated.

Upstairs, the three bedrooms contain leaded art-glass casement windows and built-in bureaus, cabinets and shelving. A wrought iron balcony extends off the master bedroom, forming an inglenook in the double-height living room below, which has a Roman brick fireplace. Wright's penchant for melding indoor and outdoor space is realized in the garden room, built around an elm tree that grows up through the ceiling and roof. $1.25 million.

WILLIAM POLLARD

For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 186

I've watched the STOCK market go up and down.

I've watched the BOND market go up and down.

I've even watched FOREIGN markets go up and down.

I've learned that when you UNDERSTAND your options,

you can actually enjoy the RIDE.

Lincoln Financial Group

At Lincoln Financial Group, our goal is to make the financial world clear and understandable so you can make informed decisions. Call us at 1-877-ASK-LINCOLN. *Clear solutions in a complex world.*

www.lfg.com

Estate and Financial Planning • Mutual Funds • Annuities • Life Insurance • 401(k) Plans • Investment Management

THE ROAD BEFORE YOU OPENS WIDE. YOU ENGAGE THE SEQUENTIAL SPORTSHIFT. INSTANTLY, 225 HORSES SNAP TO ATTENTION, PROPELLING YOU DEFTLY ON YOUR WAY. The Acura 3.2TL features a new 5-speed automatic transmission, which means faster, smoother acceleration. It also means that, while in Sequential SportShift mode, you can manually shift through each gear, giving you unprecedented control of the TL driving

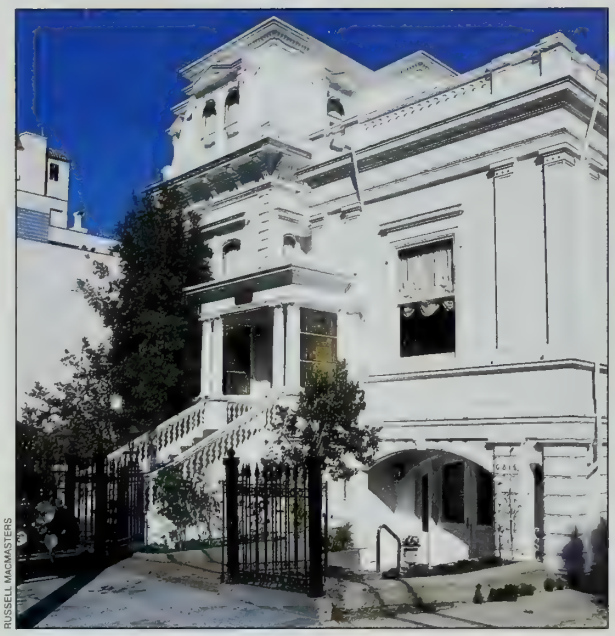
©1999 Acura Division of American Honda Motor Co., Inc. Acura, TL and Sequential SportShift are trademarks of Honda Motor Co., Ltd. MSRP for 3.2TL excludes destination, tax, title and license. Make an intelligent choice. Please wear your seat belt.

xperience. Downshift into a turn. Upshift out of
t. Upshift once more as the open road beckons
et again. For a closer look at the Acura TL, visit
www.acura.com or call 1-800-TO-ACURA.

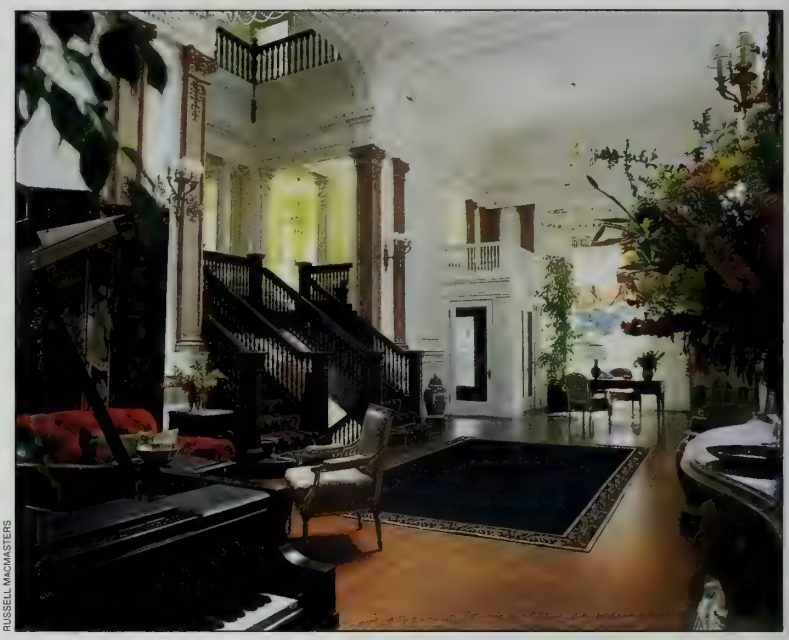
ACURA

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 182



RUSSELL MACMASTERS



RUSSELL MACMASTERS

SAN FRANCISCO

Sherman House

Designated a San Francisco historic landmark and formerly a nationally recognized luxury hotel, the Sherman House was built in 1876 for music patron Leander Sherman (*AD*, Apr. 1985). A triple-height ballroom was added in 1901 to accommodate impromptu concerts by guests such as Lillian Russell and Paderewski. Approached from the music room (above right) by double staircases of hand-carved oak, the ballroom has a cathedral skylight and picture windows. In the early 1980s the owners worked with William Gaylord, who transformed the interiors using a Second Empire motif, which recalls "a time when people clearly wanted comfort." The 16,000-square-foot house contains 14 bedrooms, all of which have at least one wood-burning fireplace. Window seats frame panoramic views of the bay and the Golden Gate Bridge from some of the antique-furnished rooms.

Extensive formal gardens, a guesthouse, a greenhouse and all appointments, including a château-style birdcage, French tapestry and fine art, are offered in the sale. $15 million.

For information, call the AD Estates Hot Line, 212/880-6803.

BERKSHIRES

"This house is for joy, for entertaining," Tony-winning costume designer William Ivey Long said of his country house in the Berkshires, which he renovated and named Thimbles (*AD*, Nov. 1995). The 1752 structure, with an 1870s addition, has an 1850s barn and woodshed linked to the house in what Long called "a rambling, winter-proof conga line." There are five bedrooms and three fireplaces in the main house. The terrain of the property has a pond, an apple orchard and stone walls and walkways. $450,000.

For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 188

THE SECRET TO GREAT ENTERTAINING IS GREAT ENTERTAINMENT.

There's nothing like live music to turn an ordinary party into a major social event. And the Yamaha Disklavier piano brings famous musicians into your home to perform exclusive concerts for you and your friends. With the unique Yamaha Disklavier system, every nuance of the artists' original performances is recreated, right down to the moving keys and pedals. It's just like having George Gershwin or Chick Corea at your piano bench. The Disklavier is not limited to piano music, though; it can play the entire orchestral score of a Broadway hit or Mozart concerto.

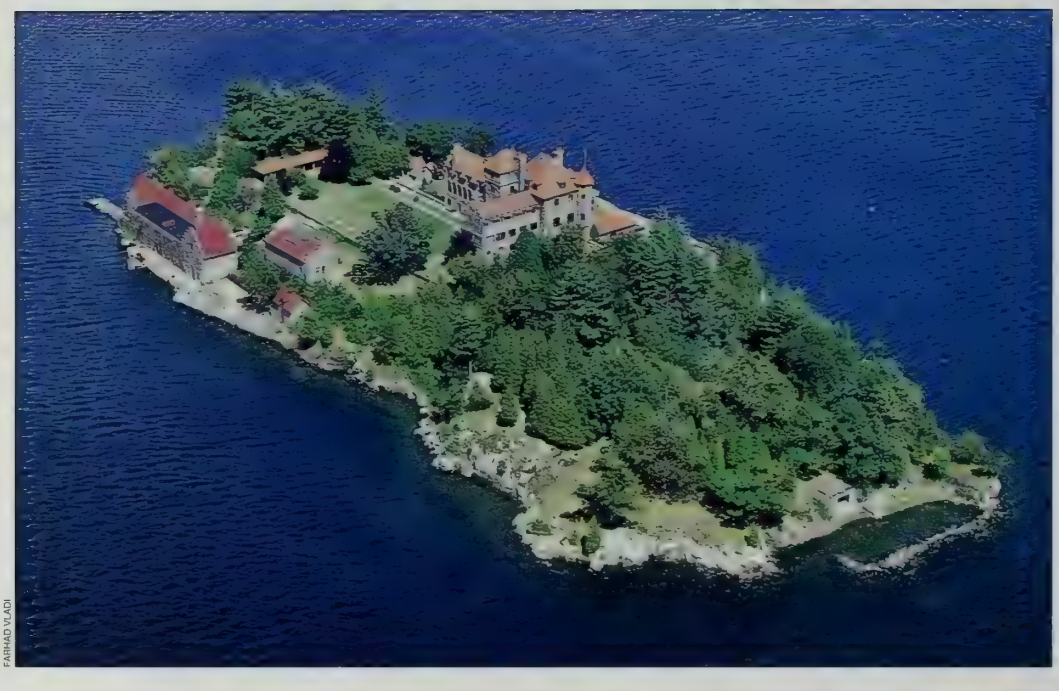
When you have a Yamaha Disklavier, the best entertainment in town is in your living room. To find out how to get this remarkable piano there, visit www.yamaha.com/PIANOS.htm, or call (800)711-0745 ext.459 for a free Disklavier CD-ROM.

YAMAHA disklavier

©1999 Yamaha Corporation of America, Keyboard Division. Visit us at www.yamaha.com. P.O. Box 6600, Buena Park, CA 90622.

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 186



FARHAD VLADI

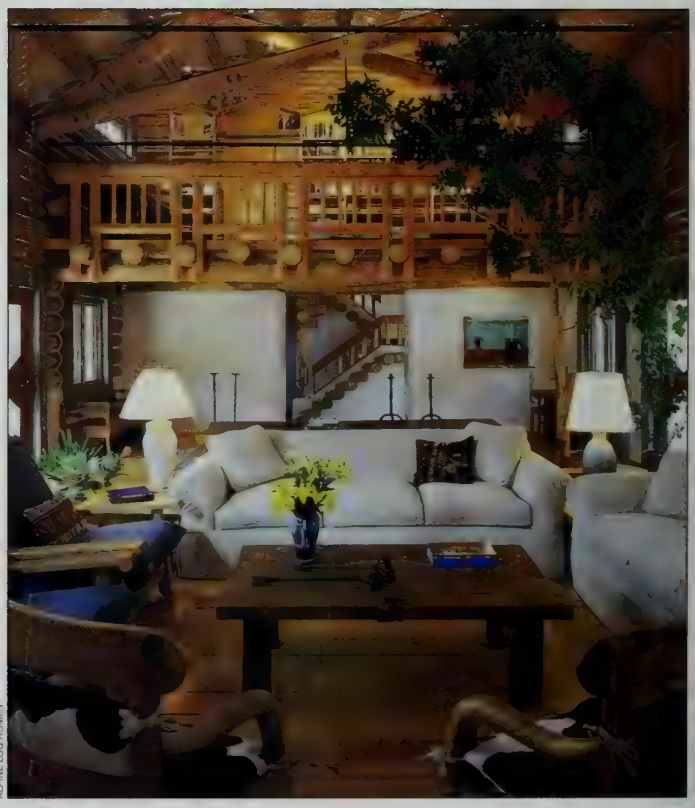
ST. LAWRENCE RIVER

● Dark Island

In 1896 the president of the Singer sewing machine company told his family that he was building a hunting lodge on an island in the St. Lawrence River; they were reportedly stunned to see the resulting castle. Now known as Jorstadt Castle, the residence is complete with dungeons, turrets and a panel leading to secret passages in the library. It includes medieval-style furnishings and several acres on the New York shore. $2.7 million.

For information, call the AD Estates Hot Line, 212/880-6803.

ALPINE LOG HOMES



ALPINE LOG HOMES

TELLURIDE

A log house is all of one piece inside and out, writers John Naisbitt and Patricia Aburdene wrote of their residence in the ski resort of Telluride, Colorado (*AD*, June 1989). "It…has a certain honesty." The couple worked with architect Theodore Brown in creating the house, finding inspiration in everything from the houses of Finland and Japan to the historic mine structures and ghost towns in the region, [illegible] the use of such materials as Cor-Ten steel for the roof. A concrete-and-[illegible] tower and wraparound [illegible] offer views of the mountains and the town of Telluride. The double-height living room (above) has a rock fireplace and a library loft; the plaster walls are hand-waxed to look like adobe. "The worst this house will ever look," said the architect, who chose the materials for their ability to age, "is the day you move in." $4.25 million.

For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 190

ONE SIZE. ONE COLOR. ONE STYLE. ONE.

LIOTT BROWN GALLERY PRESENTS
TEROH" BY LAURA DE SANTILLANA. .
IS VENETIAN ARTIST ELICITS A SENSUAL
ALITY FROM HER VESSELS BY WORKING
OWN GLASS ON A CORK WHEEL.

GUILD.COM

THE SOURCE OF THE FINEST
ARTISTS AND THEIR WORK

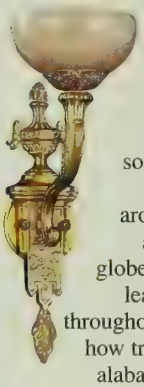
IT IS AVAILABLE FROM GUILD.COM,
A 5,000 PIECE COLLECTION OF ORIGINAL
ART THAT DOESN'T JUST TRANSCEND
BORDERS, BUT RATHER, OBLITERATES
THEM ENTIRELY. WWW.GUILD.COM

CRYSTORAMA LIGHTING

Historical Illuminations

8869-FG
W31" H35"
6+3-60W

Crystorama Lighting manufacturer is dedicated to maintaining a tradition of quality lighting since 1958. Our distinctive styling and olde world craftsmanship is uniquely expressed in every handmade piece.



The Alabaster Odyssey Collection supports the strong demand for classical designs by sourcing out the finest quality and materials from cultures around the world. As travelers and designers, we circle the globe to visit varied cultures and learn local landscapes. Artists throughout the world have taught us how traditional crystal is handcut, alabaster bowls are hand-carved, and ornate brass casting are hand-chased to bring out intricate detailing.

951-WH
W7" H20" Ext11"
1-60W

Crystorama Lighting searches and discovers the finest designs worldwide and brings them to the most important homes... yours.

936-BZ
W29" H28"
6-60W+3-40W

Contact Crystorama Lighting in your area to view the comp

CRYSTORAMA LIGH

www.crystorama.co

Showroom & Manufacturing Plant
95 Cantiague Rock Road-Westbury, New York 11
Ph: (800) 888-4470 - Fax: (516) 931-1254

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 188

NICK SPRINGETT

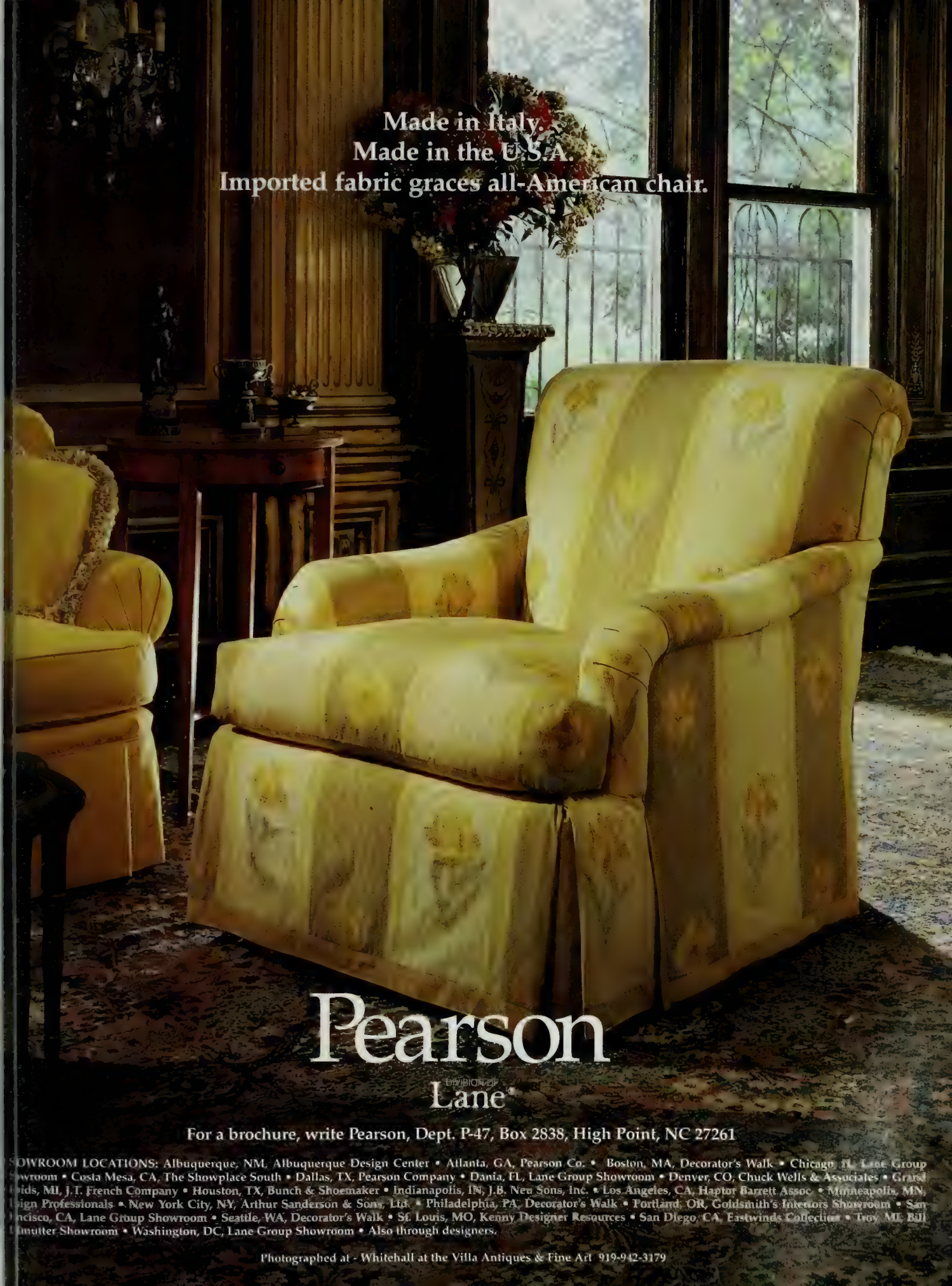
MONTECITO

● **George Washington Smith**

In 1929 Santa Barbara's premier architect, George Washington Smith, completed Sotto Il Monte in Montecito. Created to showcase panoramic mountain views, the eight-bedroom Tuscan-style villa combines intricate handcrafted detailing with modern-day conveniences. The main galleria (below) has an inlaid golden travertine floor and hand-carved Indiana limestone corbels. There are 13-foot ceilings throughout the first floor. Four sets of French doors open from the living room to an 82-foot-long pool bordered by an expansive lawn, part of the Italian Renaissance–inspired gardens that surround the villa. The estate also has three wine cellars and a car collector's garage. $29 million.

For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 197


Made in Italy.
Made in the U.S.A.
Imported fabric graces all-American chair.
Pearson
DIVISION OF
Lane®
For a brochure, write Pearson, Dept. P-47, Box 2838, High Point, NC 27261
OWROOM LOCATIONS: Albuquerque, NM, Albuquerque Design Center • Atlanta, GA, Pearson Co. • Boston, MA, Decorator's Walk • Chicago, IL, Lane Group
owroom • Costa Mesa, CA, The Showplace South • Dallas, TX, Pearson Company • Dania, FL, Lane Group Showroom • Denver, CO, Chuck Wells & Associates • Grand
pids, MI, J.T. French Company • Houston, TX, Bunch & Shoemaker • Indianapolis, IN, J.B. Neu Sons, Inc. • Los Angeles, CA, Haptor Barrett Assoc • Minneapolis, MN,
sign Professionals • New York City, NY, Arthur Sanderson & Sons, Ltd. • Philadelphia, PA, Decorator's Walk • Portland, OR, Goldsmith's Interiors Showroom • San
ncisco, CA, Lane Group Showroom • Seattle, WA, Decorator's Walk • St. Louis, MO, Kenny Designer Resources • San Diego, CA, Eastwinds Collection • Troy, MI, Bill
Hunter Showroom • Washington, DC, Lane Group Showroom • Also through designers.
Photographed at - Whitehall at the Villa Antiques & Fine Art 919-942-3179

DATEBOOK

Places to go, designs to see, from Architectural Digest advertisers...

"3,000 Chairs" Design Benefit

The New York Design Center and Architectural Digest invite you to support **World Studio Foundation** at **"3,000 Chairs,"** a benefit soiree and silent auction featuring children's chairs specially designed by leaders in the creative community. Art and objects hand-picked by Guest Curators will be included as well.

The Foundation provides scholarships to minority and economically disadvantaged students of design, art and architecture. Each year, more than 3,000 students apply for the Foundation's scholarship programs. Funding for only 30 scholarships was available in 1999.

Help to fill the 3,000 empty places while enjoying cocktails, hors d'oeuvres and a chance to bring home works by prominent contemporary artists and designers.

Wednesday, November 17, 1999
6:30 - 9:30 pm
The New York Design Center
200 Lexington Avenue
New York, NY

Tickets: $100 in advance, $125 at the door.
To reserve tickets or for more information, please call (212) 366-1317, ext. 18.

Honorary Committee members will each create an original artwork out of a simple child-sized wooden chair for display and auction. Members include:

James Biber
Laura Bohn Design Associates
Ivan Chermayeff
Tamar Cohen & David Slatoff
Eric Cohler
James de la Vega
Robert de Michiell
Orlando Diaz-Azcuy
Stephen Doyle
Jeff Ducette
Milton Glaser
Mariette Himes Gomez
Rodney Alan Greenblat
Cecil Hayes
Jenny Holzer
Alexander Isley
David Ling
Lot/Ek
Max Miller
Niv Miyasato
Benjamin Noriega-Ortiz
Todd Oldham
Rick Pirman
John Reimnitz
Scott and Emily Santoro
Calvin Tsao
Robert Venturi
Chip Wass
Julie Wilson

Guest Curators for auction items include Murray Moss, Chee Pearlman, Andrea Rosen and Fred Schneider.

Worldstudio FOUNDATION

NYDC The New York Design Center

Tomorrow's Talent

World Studio Foundation has announced its Architectural Digest Design Education Fund winners for Fall 1999. These $1,000 scholarships, funded by Architectural Digest, have been awarded to four young students on behalf of Gaggenau, Honda, the Caribbean Tourism Organization and Rado Watch. Winners were selected by a jury of professionals appointed by World Studio Foundation.

Gaggenau Award for Design: Jeffrey Sarmiento, a fine art and glass graduate student at Rhode Island School of Design

Honda Environmental Design Award: Gonzalo Mosquera, an urban planning graduate student at the University of Arizona

Michael Manley Award (on behalf of the Caribbean Tourism Organization): Tao Sule, a sophomore architecture student at Cooper Union, NYC

Rado Watch Scholarship: Youn-Kyung Lim, a product design graduate student at the Institute of Design, Illinois Institute of Technology

Additionally, The New York Design Center Awards have been granted to Eliron Salomon, a senior furniture design student at Parsons School of Design, and Grace Daley, a junior interior design student at University of Florida.

Fashion, Feet First

Stuart Weitzman will preview their 2000 Resort/Summer collection of finely designed footwear in a series of trunk shows this fall. Choose your favorite styles in a wide range of sizes, and take advantage of extended store hours (8:30 am-7:30 pm).

Boston (Copley Place), November 3-5
New York (59th & Madison), November 10-12
Chicago (900 N. Michigan), November 17-19

For more information, contact (212) 582-9500.

Distinctively Different

AMIR H. MOZAFFARIAN

Fine Jewels Since 1883

155 Post Street (next to Gump's)
San Francisco, CA 94108

Tel (415) 391-9995
Fax (415) 391-9992

South Sea Pearl Consortium™

ITALIAN TRADE COMMISSION

SEIDENGANG

Jewelry you want to wear ...almost anywhere!

Maddaloni Jewelers
370 East Jericho Tpk., Huntington, NY (516) 499-8800

•

Reis Nichols Jewelers
535 East 86th Street, Indianapolis, IN (317) 255-4467

•

Tapper's Diamonds & Fine Jewelry
Orchard Mall, West Bloomfield, MI (800) 337-GIFT

for information on this 18 karat gold collection: 1-800-227-4890 www.SeidenGangDesigns.com

ENDURING TREASURES FOR THE MILLENNIUM

The new CHARRIOL© COLVMBVS 2000 Limited Edition bracelet embodies beauty and elegance and is sure to bring each person who wears it an uplifting experience.

Inspired by the popular CHARRIOL© COLVMBVS timepiece, the bracelet is a stunning design embodying all of the distinct qualities found in the COLVMBVS watch.

Handmade in 18 karat white gold and set with approximately one carat of diamonds, the Limited Edition bracelet truly expresses beauty in its unique form. As a tribute to the new millennium, it has been produced in a limited edition uniquely numbered from 0001 to 2000. The bracelet also comes with a Certificate of Authenticity personally signed by the renowned designer himself, Philippe Charriol.

For more information about the magnificent CHARRIOL© collection of watches and jewelry, please call **800.872.0172** or visit the web-site at **www.charriol-usa.com**

CHARRIOL© may be found at **Bloomingdale's**, **Saks Fifth Avenue** (select locations), and numerous independent fine jewelers nationwide.

OPENING DOORS WORLDWIDE

As the world prepares to open the doors on a new millennium, Allan M. Schneider Associates, Inc., one of the most prestigious real estate firms on the East Coast, is opening its doors to the world.

Since the late 1960s, the company has been bringing together buyers and sellers of the finest properties in one of America's most exclusive areas, the eastern end of Long Island.

The company's strengths and success lies in its commitment to the individual concerns of each client and customer and in its unprecedented access to the very finest properties available.

For additional information please call 1-888-8HAMPTON or visit the website www.allanschneider.com.

ALLAN M. SCHNEIDER ASSOCIATES, INC. REALTORS

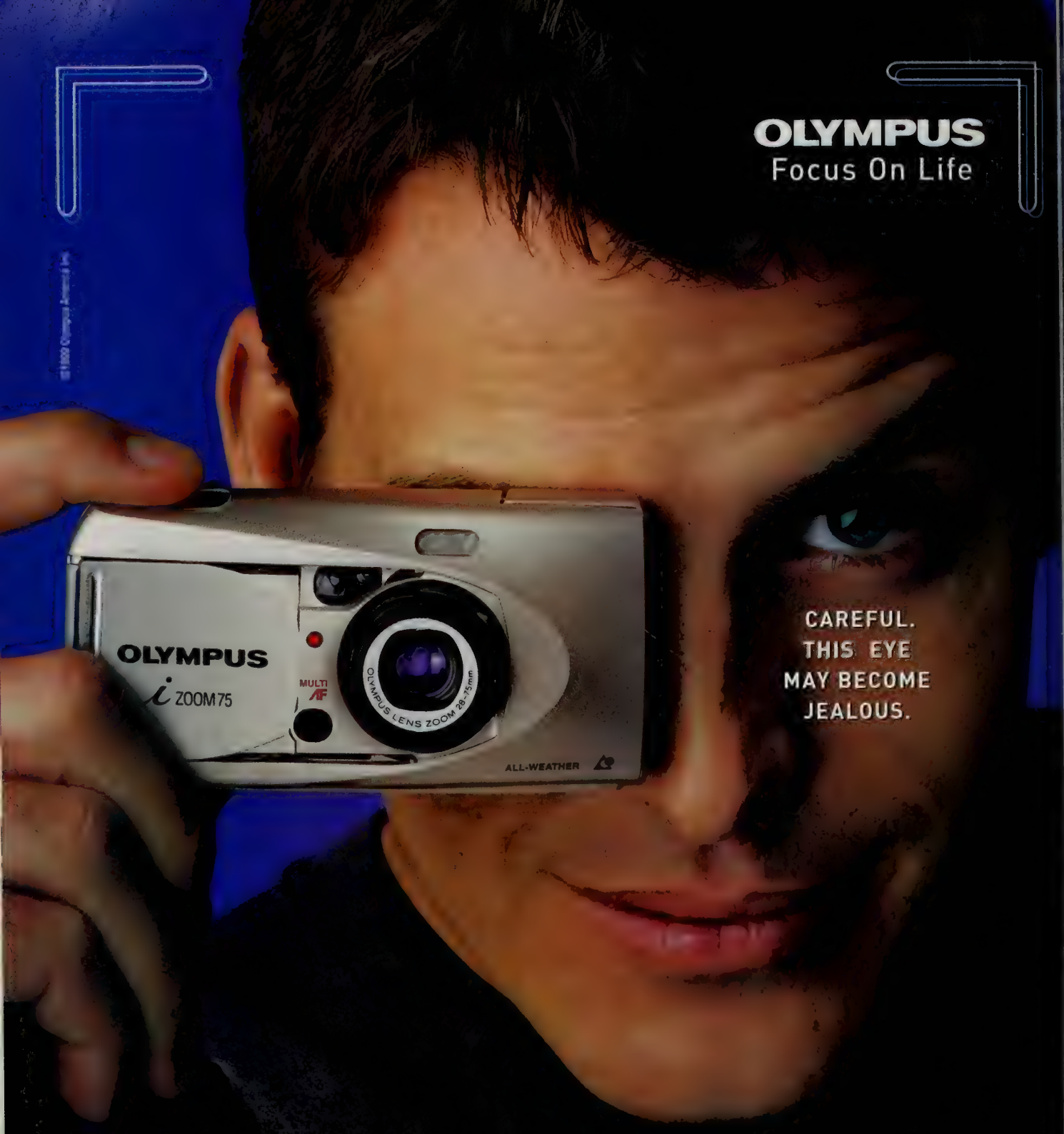
PLEASE NOTE: REMEMBER GIFTS FROM CRAIG DRAKE, NEW ENGLAND, OLYMPUS, PICCHIOTTI, ST. JOHN AND UNOAERRE IN THE NEW MILLENNIUM.

ST. JOHN
HOME

AVAILABLE AT THE FOLLOWING ST. JOHN HOME STORES:

Scottsdale Fashion Square • 480-425-7445 South Coast Plaza • 714-668-3700

FOR INFORMATION CALL 1-877-755-8463



Introducing the beautifully designed, technologically advanced *i* ZOOM75.

Some eyes have all the fun. Especially the ones behind this 28-75mm zoom lens. Not only does the ultra-compact *i* Zoom 75 have all-weather construction, it's also jam-packed with features. Like five intelligent variable-power flash options. Precision optics. And an ergonomic design allowing it to be cradled in your hand over one eye – perfectly. So, it's easy to see why one of your eyes could start to feel a little, well, left out.

In USA call 1-800-6-CAMERA or write Olympus America Inc., 2 Corporate Center Drive, Melville, NY 11747. In Canada: Carsen Group, Inc., Toronto. http://www.olympus.com

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 190

JOHN DESSARZIN

JOHN DESSARZIN

TUXEDO PARK

● **Frelinghuysen Estate**

A Georgian-style mansion built for the Frelinghuysen family in 1903 is located in a gated enclave known as Tuxedo Park. Set at the base of the Ramapo Mountains and less than an hour from Manhattan, Tuxedo Park has been designated a National Historic District. The Frelinghuysen estate is situated on five and a half acres just off Wee Wah Lake and affords views of the surrounding mountains. The entrance hall of the three-story, 17,000-square-foot house features a marble fountain, a fireplace and a curved wrought iron staircase. Built-in bookcases and one of 14 working fireplaces are in the wood-paneled living room, which boasts 20-foot ceilings.

Highlighted by 23-karat gold leaf and hand-painted murals, the interiors throughout the house display intricate craftsmanship, seen also in the latticework and the marble terrazzo of the breakfast room. The grand banquet-size dining room has a coffered ceiling and original bronze sconces and opens onto a porch perched above the lake. The master suite (above), one of 16 bedrooms, has French-style paneling and a study. $3.3 million.

For information, call the AD Estates Hot Line, 212/880-6803.

DALLAS

In the prestigious Dallas neighborhood of Turtle Creek is a 1925 Mediterranean estate designed by architect J. Allen Boyle. The house is topped by a tower; the front façade features an arched, double-height window surrounded by tile. Rooms include a cook's kitchen, three bedroom suites, a gymnasium, a den and a library; materials such as imported marble, European tile and unpolished limestone are used throughout. The formal dining room (left) has boiseries taken from an 18th-century château outside Paris, *parquet de Versailles* oak floors and an 18th-century fireplace, one of four in the house.

French doors lead to terraces and the grounds, landscaped with gardens, fountains and tiled loggias, as well as a swimming pool and an entertainment pavilion. The property provides private access to Turtle Creek. Two adjacent parcels of land totaling one and a half acres may be purchased, for an additional $2.5 million. $3.85 million.

For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 201

THE NEW 2000 MAXIMA. *Don't let the number of doors fool you. Nor should you let the roomy interior, the gracious leather appointments, or even the smoother, quieter ride throw you. Because once you slip behind the wheel of the new Maxima, once you begin to pilot the formidable 222-horsepower V6, amazing things happen. Sixty miles per hour is achieved in an astonishing 6.7 seconds. Fewer than 10 seconds later you've traveled a quarter mile.* Upon the first curve, a synergistic relationship develops between you, the suspension and the road. And continues to deepen with each subsequent turn. This is the stuff of roadsters. This is the stuff of sport coupes. This is not the stuff of sedans. Or is it? Inquiries? Call: 800-896-9694. Or click: nissandriven.com. The new 2000 Maxima.* **CARS LIKE IT: 0.**

©1999 Nissan North America, Inc. Nissan, the Nissan Logo, DRIVEN and Maxima are trademarks owned by or licensed to Nissan. Maxima GLE shown. * *Motor Trend*, 1999.

4-DOOR BODY.
2-DOOR SOUL.

NISSAN

DRIVEN.

LOOK, IT'S THE NEW 2000 MAXIMA.

WANT TO SEE IT AGAIN?

Just call our 800 number or visit our web site to order an eye-opening 7-minute video featuring insights from Jerry Hirshberg, Nissan Chief Designer. You'll also receive a comprehensive 32-page brochure full of spectacular photos and packed with facts – from the Maxima's huge 32-horsepower increase to its bigger, even more luxurious interior to its sports-car-like cornering capabilities. Amazing but true.

1-800-845-8302 maxima1.com

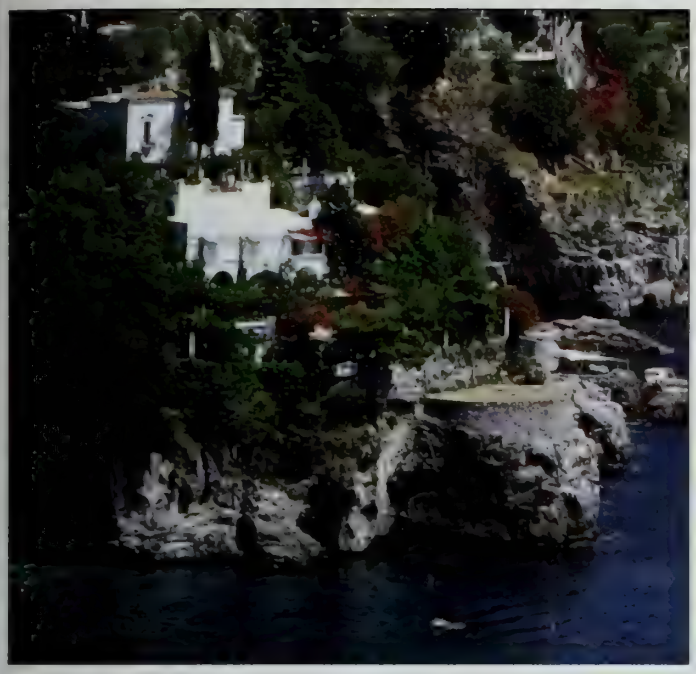
NISSAN

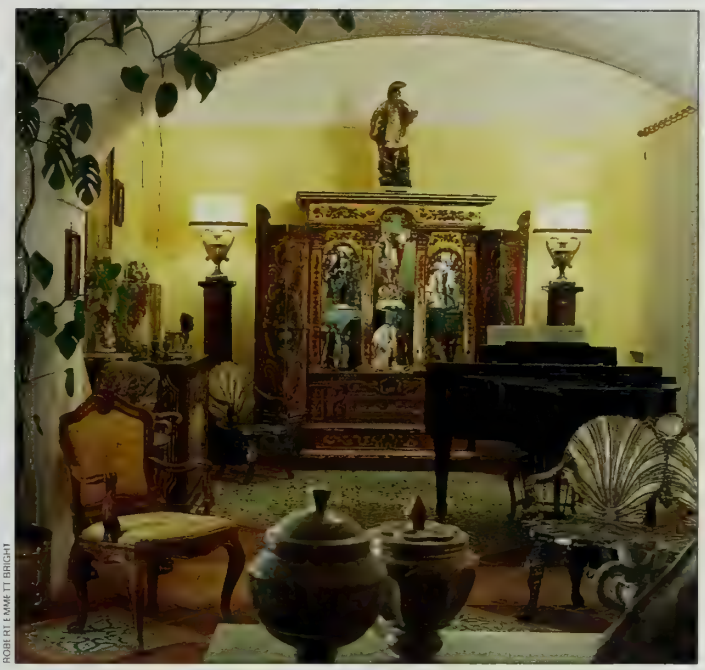
DRIVEN.

© 1999 Nissan North America, Inc. Nissan, the Nissan Logo, DRIVEN and Maxima are trademarks owned by or licensed to Nissan.

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 197





ROBERT EMMETT BRIGHT

POSITANO

Franco Zeffirelli

"This house for me is a Shangri-la, a fantasy land," opera and film director Franco Zeffirelli said of Tre Ville, his estate on the Positano coastline. Each completely self-contained, Villa Rossa, Villa Bianca—the main villa—and Villa Azzura are nestled in the hillside. In the latter, used as a guesthouse for visitors such as Steinbeck and Picasso, Zeffirelli replaced doors with arches to create a large living room (above). Sprawling gardens and numerous terraces provide the perfect atmosphere for admiring a view that Zeffirelli described as "an opera set with dramatic mountains behind it." He added about 2,000 plants to the gardens and a waterfall inspired by the Tivoli gardens. $10 million.

For information, call the AD Estates Hot Line, 212/880-6803.

JOHN MARDWIG

MANHATTAN

Rosario Candela

Architect Rosario Candela, who designed many of Manhattan's most prestigious properties, built a 5,200-square-foot, 11-bedroom apartment on the eighth floor of a distinguished 1920s Park Avenue building. Once the home of a socially prominent couple with a major contemporary art collection, it has 11-foot ceilings with original moldings and detailing. There are five additional bedrooms for staff. The living room (left) has antique French boiseries and contains one of the apartment's four fireplaces. $7.25 million.

For information, call the AD Estates Hot Line, 212/880-6803. □

ARCHITECTURE

HIGH INTENSITY

COMPLEX RHYTHMS SCALED FOR A MANHATTAN PIED-A-TERRE

Architecture by Gwathmey Siegel/Text by Paul Goldberger/Photography by Paul Warchol

The houses of Charles Gwathmey and his partner, Robert Siegel, are known for serious architectural ambitions but rarely for modesty of size. Gwathmey and Siegel have long been the architects of choice for clients who want to combine extravagance with an intellectually rigorous, well-crafted modernism, and Gwathmey Siegel houses measuring 20,000 square feet or more are not uncommon.

But what happens when the architects design an apartment one-tenth that size? Their work takes on a stunning intensity, as if all the ideas in the big houses were compressed into a tight, concentrated form.

A two-bedroom apartment in one of Manhattan's most venerable residential hotels could easily have been a case of too much architecture for a small space, but it isn't. And neither is it "Gwathmey lite." There is as much formal invention in this pied-à-terre as there is in many of Gwathmey's houses. The architect's sense of control is so sure, in fact, that these spaces possess a sense of serenity that is greater, in many ways, than that of his large residences.

The client, a prominent Los Angeles financier, had not worked with Gwathmey before. Several of his friends were clients of Gwathmey's, however, and he was familiar enough with the architect's work that when his wife suggested that they put aside the traditional style of their primary residence and

"We wanted density, with a serene feeling," Charles Gwathmey, of Gwathmey Siegel, says of a 2,000-square-foot apartment he designed in Manhattan. ABOVE: Edward Hopper's *Shakespeare at Dusk*, 1935, is above a Jacques-Emile Ruhlmann-style commode in the entrance hall.

OPPOSITE: From the entrance hall to the living area is an "unfolding and unexpected spatial sequence," says Gwathmey, who modulated the ceiling heights. The painting is *Curved Shore Line*, 1986, by Wolf Kahn. Chair leather from Edelman. Patterson, Flynn & Martin carpet.

The living area is partially lined with steamed-beech-and-cherry paneling. Gwathmey clad a structural column, at right, with stainless steel and canted its shape. The furniture is reproduced from pieces by Ruhlmann. The chair and sofa fabrics are from the Bradbury Collection.

do "something radical" with their New York apartment, Gwathmey was the first architect he spoke to. "I knew that because the space was so small, it could be difficult, but I also knew that it could be challenging," the husband says. "I said to Charlie, 'These are my needs, and as long as you fulfill them, I'm not going to interfere.'

"It was a tired apartment in a historic building, and the whole thing looked circa 1960, with shag carpets—it could have been in Lefrak City," he continues. "I knew I couldn't live in it as it was, but I thought at first we would just clean it up."

Gwathmey had other ideas. "My initial reaction as soon as I walked in was that I wanted the owners to be able to see the park from the front door, which meant we had to manipulate the space," he says. It did not take long for the clients to realize that they would have to gut the apartment and start over.

"It was really the terrace and the views that sold me on it," says the husband, pointing out that the unit is one of only two in the building located on a setback, with a terrace overlooking Central Park. While its unusual location provides some spectacular vistas along Fifth Avenue as well as across the park, part of Gwathmey's challenge was to make certain that the views did not overwhelm the apartment.

The layout stayed roughly the same, since building regulations prohibited relocating kitchens and baths. But Gwathmey opened up the entrance hall to create a vista from the front door to a small window looking north over the park, though he deliberately kept it to only a tantalizing glimpse, blocked in part by a structural column that he turned into a canted pillar of stainless steel. (A full panorama is visible later, upon reaching a five-sided bay window that projects out of the living area's dining alcove onto the terrace.)

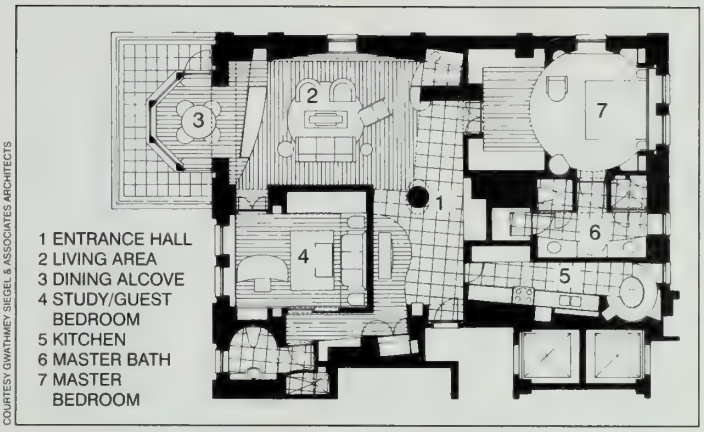
The architect also built some entirely new spaces: a kitchen and dining area in place of the old kitchen and a small bath; and a study/guest bedroom where a second bedroom used to be.

The floor plan, with canted walls, intersecting grids, and curves and circles, looks almost like a Cubist composition—something more akin to Braque than to the Mondrianesque layouts of Mies van der Rohe. But Gwathmey's greatest effort went into making the apartment a three-dimensional, rather than a two-dimensional, composition. If there was any doubt that Gwathmey is not a minimalist, this project should remove it; the design is so complex it should really be called baroque modernism.

The architect's most important gesture was to vary the ceiling heights, creating plaster canopies and sloping and curving sections, as well as angling many of the plaster walls around the perimeter of the apartment. "The ceilings were so low that we had to carve them out to get a vertical hierarchy," he says.

Once Gwathmey had fashioned the new shell, he began to fill it up (baroque spaces never have been very comfortable when left empty). The three-dimensional composition became more complex still as Gwathmey added the elaborate cabinetry for which he is known, some in a rich, deep cherry and other sections in a light steamed beech. As in all of the firm's work, there is a system: The beech is used for gridded paneling that covers entire walls, and the cherry is reserved for smaller pieces that, while built-in, are more furniture-like. To tie the two together, there are tiny reveals of cherry in the grid of the beech paneling. The floors are mostly cherry, except for the entrance hall, the kitchen and the baths, which are of gray Swiss sandstone set in a slightly off-axis grid. In part of the living area, the floor is a paler maple—"like a medallion," Gwath-

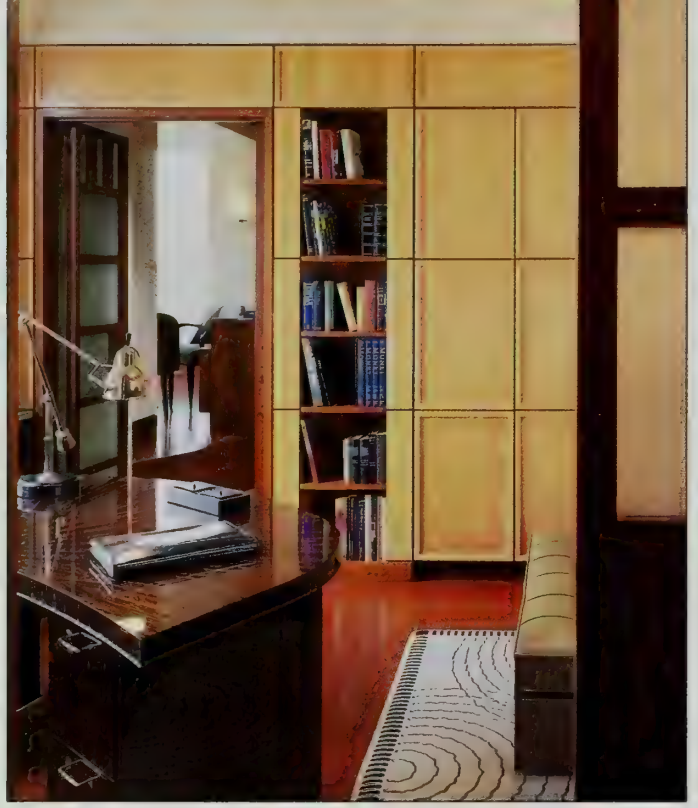
continued on page 296



COURTESY GWATHMEY SIEGEL & ASSOCIATES ARCHITECTS

Left: Finely crafted cabinetry, one of Gwathmey's signatures, provides efficient storage in the kitchen. "Like the rest of the apartment, this area is compact and layered," he notes. Edelman banquette leather. Above: The plan shows a complex composition of curves and angles.

Opposite: A dining/sitting alcove, part of the living area, is defined by a bay window and faces a terrace overlooking the Plaza Hotel and Central Park. The low table, fitted with a hydraulic system, can be raised to the height of a dining table. Randolph & Hein chair fabric.



TOP: The study, with steamed-beech-and-cherry paneling, doubles as a guest bedroom. Patterson, Flynn & Martin rug. ABOVE: Gwathmey put an onyx countertop in the master bath. The round "satellite" mirrors are after Eileen Gray. Stool fabric, the Bradbury Collection.

RIGHT: "The master bedroom was conceived as a rotunda, where the floor medallion and even the bu in shelves and cabinets follow th curve of the space," explains Gwa mey. The bed, in Brazilian rosewood and the chair are Ruhlmann style Randolph & Hein drapery fabric.

NEW YORK 1930

"My goal was to adapt a formal city house to comfortable family life for a private yet very public couple," Josepha B. Faley says of the Washington, D.C., residence she designed for Senator Edward M. Kennedy and his wife, Victoria (opposite). "The living room can accommodate large crowds or small groups."

SENATOR AND MRS. EDWARD M. KENNEDY

LIGHT AND WARMTH DEFINE THEIR PRIVATE FAMILY REFUGE IN WASHINGTON, D.C.

Interior Design by Josepha B. Faley, ASID
Text by Roland Flamini/Photography by Bruce Katz

PETER FREED

In Senator Edward and Victoria Kennedy's new Washington, D.C., house, Kennedy family memorabilia is displayed on a long wall on the second floor. Photographs, letters and newspaper clippings are arranged like a mural blending public and private moments in the family saga. One framed sheet from a yellow legal pad is a true page from history. It contains President Kennedy's penciled notes from a 1963 National Security Council meeting. In one corner the president had scribbled "Teddy's house on Sunday" to remind himself that he was going to see his brother that weekend, and nearby is a photo taken that Sunday afternoon of him and Ted playing a tension-relieving game of golf.

There's also a poem from Jacqueline Kennedy Onassis written when the senator married Victoria (better known as Vicki) in 1992; and a more recent thank-you letter from President Bill Clinton after he and First Lady Hillary Rodham Clinton went sailing on the Kennedys' fifty-foot schooner, the *Mya*. In the same frame above the letter is the blue

A 1926 portrait of patriarch Joseph P. Kennedy by Leon Jordon overlooks the living room. Iron-and-glass low table from Niermann Weeks. Nobilis striped chair fabric. Zimmer + Rohde pillow silk, with J. Robert Scott fringe. Cowtan & Tout oyster-white fabric for table skirt; border from Scalamandré.

presidential pennant that flew from the mast while Clinton was on board. There is a remarkable group photo of Vicki Kennedy as a child and her family with Bobby Kennedy when he was attorney general. It was found in the Department of Justice files a couple of years ago and was sent to the Kennedys by Janet Reno. And there is a shot of the senator sharing a joke with a smiling John F. Kennedy, Jr., at a black-tie function last year—once a reminder of a happy occasion, now a memento of yet another family tragedy.

Situated adjacent to the master bedroom, the display is Washington interior designer Josepha B. Faley's strategy for keeping the powerful Kennedy legacy "in perspective"—as she says—in her overall design of the house. "There's geometry in the way the items are hung, and the overall effect is unified—and calm," says Faley, owner of Chatsworth Design.

Calm was a key word in the Kennedys' instructions to Faley. "What Teddy and I definitely wanted was a warm, welcoming house," says Vicki Kennedy. "We wanted to be able to entertain, but we also wanted a family home." By using soft and subdued tones, the designer created a tranquil setting that successfully blends the senator's English and New England antiques and his Louisiana-born wife's French and Continental pieces, as well as their art and the senator's enormous accumulation of family photographs and memorabilia.

The Kennedys bought the house last summer and moved in in September. It was purchase at first sight. "We saw it in the morning and put in a bid that evening," Ted Kennedy recalls. "It's elegant but lends itself to a wonderful informality: It's full of light, and there are a lot of fireplaces, which I love." His wife adds: "Fireplaces and candlelight are our thing. We have dinners with just candlelight and the glow from the fire."

Her teenage son and daughter from an earlier marriage—the Kennedys' marriage was the second for both—live in the house, but there are no off-limits zones and no rooms reserved for formal gatherings. Her daughter practices the piano in the main living room, where the Kennedys receive politicians, celebrities and ambassadors. But in other respects the house is a refuge from the political battleground of Capitol Hill, where Edward Kennedy has been a Democratic

"The house, a wonderful window to the Kennedy heritage, displays many of their treasures and memorabilia," says Faley. A collection of family photographs spanning the generations rests on the Steinway & Sons piano in the living room. The painting, by Senator Kennedy, depicts boats, one of his favorite subjects.

"The morning room, which opens onto the garden, provides a quiet retreat. The stenciled nautical motifs on the wood floor were inspired by the couple's love of sailing." Manuel Canovas toile on Karges love seat. Henry Calvin linen pillows and tablecloth. Niermann Weeks chairs and jardinieres.

"WHAT TEDDY AND I WANTED WAS A WELCOMING HOUSE. WE WANTED TO BE ABLE TO ENTERTAIN, BUT WE ALSO WANTED A FAMILY HOME."

"The dining room's distinctive yet subtle wall treatments and architectural details act as a neutral background to set off the elegant furnishings," says Faley. "I refurbished the old Zuber scenes of Boston Harbor." Brunschwig & Fils drapery fabric and trim. Nobilis striped chair cushion velvet.

member of the United States Senate for Massachusetts for thirty-seven years.

The living room exemplifies this successful combination of elegance and comfort. Light tumbles in from the garden through French doors onto patinated and glazed yellow-beige walls, the polished sheen of period furniture and the faded reds and blues of the enormous Oriental rug. Pillows covered in a French silk with a bold floral pattern punctuate the gold-and-beige sofas, and the same design is repeated as a border on the oyster-white draperies. A large portrait by Leon Jordon of Joseph P. Kennedy, the patriarch whose drive and ambition launched the political dynasty, occupies a place of honor in the room, while halfway up the main staircase Rose Kennedy smiles from under the brim of a bright red hat.

Adjacent to the living room is the library, where the wood paneling has been sanded and reglazed to set off the armchairs and sofa upholstered in dark blue fabrics, the senator's favorite color. The living room opens onto the morning room, which has nautical motifs painted on the wood floor, reminders of the couple's shared passion for sailing. An early hint of this is the schooner design on the doormat at the main entrance to the house. Then there are all the photos of boats crewed by Kennedys of various ages and, in the second-floor study, a Jamie Wyeth watercolor showing Vicki and Ted Kennedy taking the *Mya* down the coast on their own—no mean feat in a vessel of that size.

Upstairs, a Louis XVI–style bed dominates the master bedroom. Two English chests that have been in the Kennedy family for years are in the nearby study. But what surprises most visitors to the Neoclassical house in Washington's Kalorama district is the scattering of colorful paintings signed "Ted K." Few people besides the family and close friends know that the senator is a gifted amateur art-

"One of my main concerns was to retain the house's stateliness and establish a sense of permanence while infusing it with a bright and modern spirit," notes Faley. "The photo gallery was a design solution for the myriad pictures that had been scattered about. The space creates order and unity."

ist; he started dabbling in oils in 1954.

"My brother Jack was in the hospital with a bad back, and he took up painting as a distraction," he explains. "I decided to keep him company, but I wasn't very good. Then eight years ago they offered a free course in painting at the Senate, and I took it." He's been turning out oils ever since.

The first thing that catches the eye in the entrance hall is his oil painting of the Kennedys' Cape Cod compound, which includes the sprawling white main house perched on the edge of a shimmering expanse of water. Elsewhere is another Teddy—as the family calls his paintings—of two sailboats; and yet another work shows a clapboard house in Maine. "Painting is relaxing," he says. "I enjoy it. I do boats, seascapes, sand dunes and lobster pots. I haven't got the courage to paint other things."

Art of another kind decorates his exercise room, across the corridor from the master bedroom. There, Kennedy works out surrounded by the originals of political cartoons of himself (including the unflattering ones). This may explain why he doesn't sound too concerned about what many see as an alarming rise in the meanness quotient in Washington politics. "Yes," he says, "there's a sharper edge in relationships, and that reflects itself in terms of political dialogue. Things get a little testy at times, but that sort of goes with the business." The problem, he believes, is that "politics are more personal

The library. Donghia taffeta with Houlès trim on Pearson armchairs and ottoman. Edward Ferrell sofa and striped pillows. Brunschwig & Fils fabric on McGuire chairs, foreground and far left. Table lamp from Beacon Hill. Conrad window shades. Floral fabric, Scalamandré. Jack Lenor Larsen sisal rug.

President Clinton aboard MVA
Martha's Vineyard, Massachusetts
August 20, 1997
KENNEDY
MONTICELLO
IRELAND
THE TREASURES OF BRITAIN
THE ONLY DIFFERENCE BETWEEN THIS PLACE AND THE TITANIC IS THAT THE TITANIC HAD A BAND

ABOVE: "I used classic furniture and soft tones for the simple, serene master bedroom." Louis XVI–style bed, Julia Gray. Waterford crystal lamp. Tufted-back sofa and chairs, and striped moiré throughout, from Brunschwig & Fils. Lee Jofa floral pillow fabric. Houlès pillow tassel and chair skirt banding.

OPPOSITE: Family photos and a drawing of Robert F. Kennedy hang in the senator's study. Brunschwig & Fils chair fabric. Schumacher carpet and grass-cloth wallcovering. RIGHT: "The terrace extends along the entire length of the house, adding a great entertaining area." Brown Jordan furniture.

now and less involved in the basic issues."

The acrimonious mood has certainly not deterred Ted Kennedy—who's sixty-seven—from running for a seventh Senate term in 2000 in his historic yet technology-oriented state. "In the things I'm interested in, we've been able to get a lot done," he says. "But there's a lot more to do. We've made progress in knocking down the walls of discrimination; we've been able to have some impact in creating a more just society, with enhancing conditions for the aging." But engaging young people "is a central challenge," he says. "People get a lot of information today, but the public's attention span is much shorter, which makes it more difficult to build awareness. You have some successes and you have some defeats, but that's a fact of the political system."

And when things get too "testy" for Senator Edward Kennedy, there's always a restorative sail on the *Mya*—or the calming influence of easel and brush. □

CALIFORNIA PERSPECTIVE

CONTEMPORARY LINES FOR A RANCHO SANTA FE HOUSE

Architecture by Ronchetti Design/Interior Design by Melvin Dwork, ASID
Text by Michael Frank/Photography by Mary E. Nichols

When Tolstoy famously asserted that "all happy families are alike," he was certainly not thinking about families collaborating on design endeavors. But if he had been, he might have considered the story of Melvin Dwork and two of his clients, who are Dwork's first cousin and his wife.

Midwesterners all, the trio met—or, actually, remet—in adulthood, at a family wedding. A flood had recently struck Kansas City, Missouri, the couple's home and Dwork's birthplace. "The water flowed into our living room for two days," the wife recalls. "We lost draperies, upholstery, rugs. I asked Mel if he could help us find a new carpet, an Oriental of some sort. We started with a rug and ended up redoing the whole house."

That was nearly thirty years ago. "Mel and my husband and I share a preference for the understated, the sim-

"It's like a modern Greek temple; it's angular, geometric and simple," Melvin Dwork (above) says of the Rancho Santa Fe, California, house he designed with Ken Ronchetti. LEFT: "Terracing gives you a sense of continuing to walk up into the hills," Ronchetti points out.

"A lot of editing went on as the house evolved. Moldings, details—all frills were eliminated," notes Dwork, who took his color cues from the landscape and the architecture. ABOVE: An antique English Windsor chair and a primitive carved wood table are paired in the entrance hall.

"There are no draperies in the living room, nor anywhere else in the house—only shades," says Dwork. Striped fabric from Manuel Canovas. Jack Lenor Larsen silk on seat cushion in foreground and armless chair. Wing chair leather from Edelman. Donghia sofa chenille.

BELOW: "I needed to utilize the furniture from two previous homes in the best possible way, without sacrificing the integrity of the architecture," says Dwork, who added color to the dining room by hanging an Amish quilt. English sideboard, Stair & Company. Cassina leather chairs.

ple and the classic," the wife says. "We work together well, and we enjoy each other's company. We've become good friends in the course of doing several projects. Good friends, that is, in addition to being family."

Dwork has designed three residences for his cousin and his wife: the revision of their original house in Kansas City; a contemporary apartment they acquired as a winter refuge in the California desert; and most recently a house they built in Rancho Santa Fe, where they have adjourned in their retirement. It was the land that first attracted them to this bright, balmy corner of southern California.

"We looked at houses and condos, but the lot captured our hearts," says the wife. "It has a view of the ocean, forests and open sky; the setting is private and peaceful. It's the best of California."

The couple's real estate agent introduced them to a builder, who in turn led them to a local firm, Ronchetti Design. The fundamental working motto of Ken Ronchetti, who collaborates with architect David Lyon, is, as he puts it, "Never bring baggage to the site. Don't build the house that lives in your head —build the house that wants to live on the land."

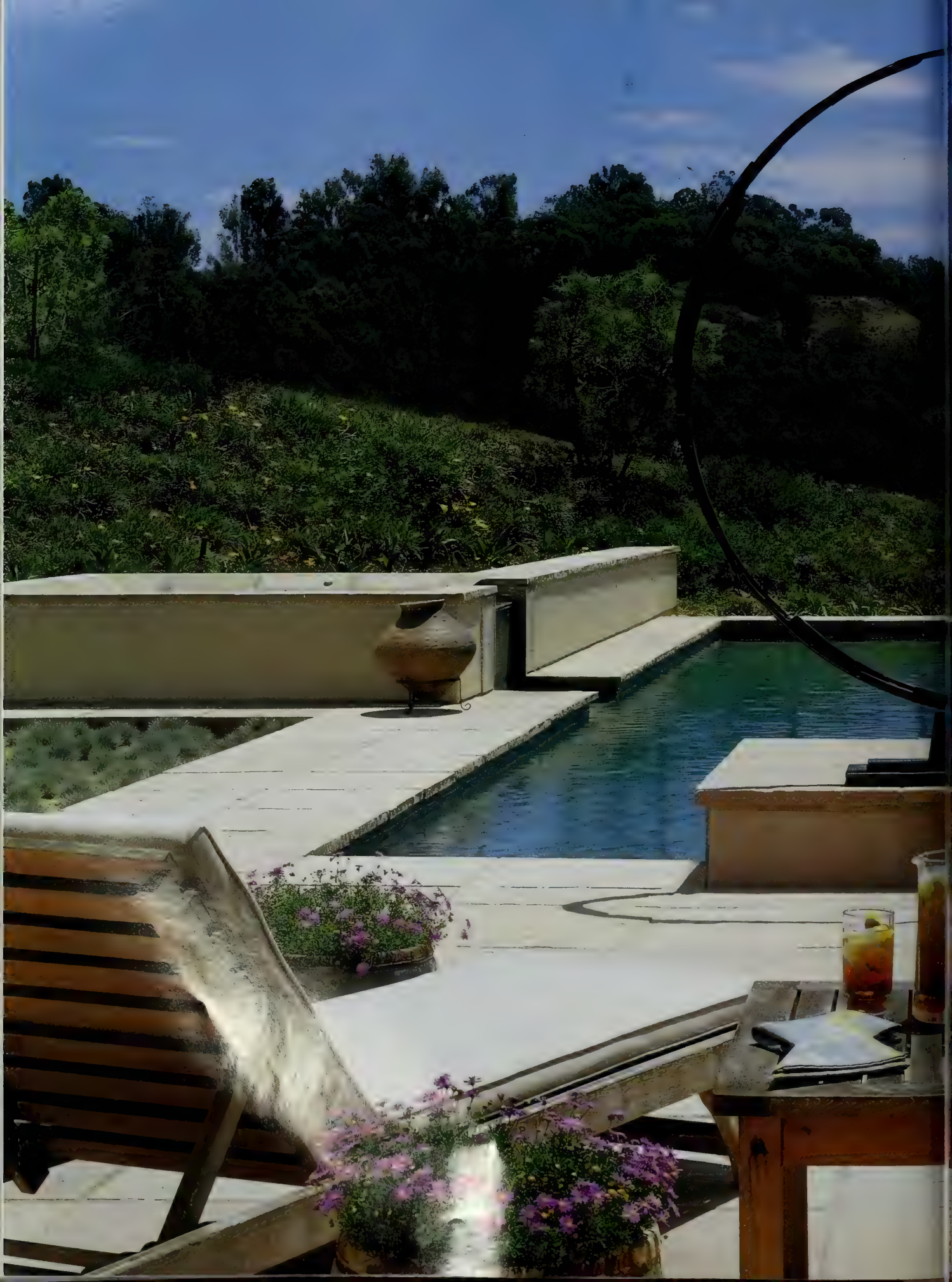
Because of both the views and the problems posed by the setting, attunement to the site was particularly important. The property's previous owners had constructed a vertical driveway, which "left you high and dry on top of a mountain," Ronchetti remembers, "and a little mystified as to how to situate the building." The height captured the ocean panorama and was therefore welcome, but it challenged the architect to come up with a solution that worked with, instead of against, the land. "We're totally opposed to bulldozing," Ronchetti explains.

He decided to leave a large open driveway—"a pleasant place of arrival"—and tuck the garage under the house, which cantilevers over it. The house's dominant form is an L shape that faces the ocean, thereby taking advantage of the views while protecting the pool and inner courtyards behind it from cool winds.

The structure continues to terrace up the hill, following its natural slope, to accommodate the master suite. Since

continued on page 297

"The site helps you understand the house; it's perched up high on a mountain like an eagle's nest," says Dwork. The master bedroom's seating area is for "reading and introspection." Naga Antiques Korean low table. Henry Calvin chenille for love seat and club chair. Stark carpet.



A 1997 Bruno Romeda bronze sculpture overlooks the pool. "We think of the outdoor courtyards, with the pool and the barbecue, as the main entertainment areas, with indoor rooms that happen to be adjacent," explains Ronchetti. "We've used the setting to its greatest advantage." Jeffrey Rule laid out the landscaping.

LIVING COLOR IN MANHATTAN

REAWAKENING JOHN AND ANDREA STARK'S WALDORF TOWERS APARTMENT

"Color was key for the rooms," Ann Downey says of the apartment in Manhattan's Waldorf Towers she designed for John Stark, chairman of Stark Carpet, and his wife, Andrea. The living room contains a japanned Queen Anne–style secretary and black-lacquered armchairs.

Interior Design by Ann Downey of McMillen Inc.
Text by Judy Green/Photography by Bruce Katz

BELOW LEFT: "The entrance hall was dark, so I installed a white Italian marble floor and mirrors and hung an English hall lantern and Italian girandoles. I also put in gold leaf wherever I could. The area introduces the exciting, glamorous mood of the interiors."

Every time I walk in, it's like walking into sunshine," John Stark says about his new Waldorf Towers apartment. As chairman of his eponymous carpet empire, Stark probably knows more interior designers than anyone in the world. "They're virtually all my clients." Yet when it came time for him and his wife, Andrea, to be clients themselves, they were of a swift and single mind in selecting Ann Downey.

The task of transforming a 5,000-square-foot hotel apartment into a home was daunting. Downey, however, was exhilarated by the prospect. She had been similarly challenged when Barbara and Frank Sinatra had her redo their own Waldorf Towers' apartment, previously owned by Cole Porter. "Just setting foot in the Waldorf Towers' entrance is exciting," says Downey. Since its inception, royalty, heads of state and all manner of society and celebrities have made it their Manhattan headquarters.

"Though John and Andrea's apartment had to be representative of a vibrant young couple's social and business lifestyles," Downey says, "it had to be cozy and livable as well, not only for them and their two teenage children but for Amstel Light, their West Highland white terrier."

"The way Ann uses vivid colors and makes them blend harmoniously is uncanny," says Andrea Stark. "Actually, color was a complete departure for John and me, even though Ann seemed to sense the transition in our minds before we were sure ourselves." In the couple's former life they lived in a mostly monochromatic Upper East Side duplex, though it too was a Downey décor.

Here, from the moment you pass through the sunny yellow vestibule into the white-marble-floored entrance hall, seductive tones surround you. "When I first saw the entrance hall," recalls Downey, "the floor was a dreary sea of wall-to-wall carpeting. The walls were painted a depressing gray, and there was just enough light to trip on."

This grand "first impression area" had no windows, so Downey needed a lighting solution. Along with the gleaming new floor, Louis XV–style console, giltwood girandoles, myriad flowers and "gold leaf wherever I could manage it," she decided on an expanse of mirror. "I wanted people to feel they were somewhere glamorous, where they were going to have a great time."

In fact, McMillen Inc. held one of its seventy-fifth anniversary celebrations at the Starks' Waldorf residence. After the apartment's completion, Downey, who had had her own business for twenty-five years, became the renowned design firm's newest star.

To the right of the entrance hall, artfully reflected in the mirrors, is the library/dining room. The walls, lacquered with many coats of a brilliant Hèrmes-like tangerine, and creamy ceiling present an exotic yet comfortable segue. The room underscores one of Downey's steadfast principles, that "color has to flow from room to room."

Supervising the mixing of colors with her painter, John Matz, who has worked with Downey for years, is one of her favorite tasks. "Although yellows, creams and apricots seem to be from the same palette, when they're on different walls, they're nothing alike," she explains. "Depending on each room's light, varying degrees of orange must be painstakingly blended with yellow or the result becomes a hideous mustard instead of a cheery sunshine. The trick is not only in mixing but in testing on the wall. It doesn't take much to get it all wrong, but it does take a lot of patience to get it right."

The reason Downey opted to turn the formal dining room into a relaxed space was to accommodate the Starks' different schedules. Now, at any hour, day or night, the room is a place where teens and adults can

OPPOSITE: "I didn't want the living room to just be good-looking; I wanted it to be livable for teenagers as well as their parents. It's a large space, so I had the walls painted a rich yellow to create warmth. Several seating groups break up the enormous room." Stark carpet.

Below: "This space was simply too big to function only as a dining room, so it's a library as well," Downey points out. "I gave the walls very strong color because it was yet another dark room, and white wouldn't have made it any brighter." Scully & Scully painted glasses.

wind down, entertain their friends or "dine in a matter of minutes, thanks to the Waldorf's room service," adds Andrea Stark.

It was the vast living room at the far end of the entrance hall that posed one of the trickiest problems for Downey. "I didn't want it to be another one of those rooms no one uses unless there's a big party. I think people are threatened by large rooms, because there's rarely an inviting place to sit when the group is small. How many times have you been in friends' homes and stood in the doorways of overly large rooms, never crossing the threshold? And then, quick as a flash, you're hustled to their much, much smaller, 'this is where we really live' retreat."

For that reason Downey filled the space with multiple seating areas. Comfort was always key. Almost all of the Starks' fine upholstered pieces were made by master craftsman Paul Mastronardi, a protégé of Guido de Angelis's. "He understands the meaning of comfort as well as workmanship," the designer says.

Downey is also zealous about proportion. "People are terrified of oversize furniture too," she says. "They don't realize how large rooms swallow up huge pieces or how anything undersize detracts from the aura of luxury." One of the biggest disagreements she had with the Starks had to do with the enormous Italian gilt table in front of the mantel.

"It wasn't only the size," says Andrea Stark. "John and I hated it when we saw it in the showroom, but Ann insisted we try it." First, though, Downey laid down the carpet, placed the upholstered pieces, the Queen Anne–style secretary and the imposing Louis XV mantel clock, and then hung the draperies and mirrors. Suddenly, the table

Opposite: "In the small dressing room/sitting area, I used red with yellow accents, the reverse colors of the living room, which it opens into. This accentuates the flow between them. The dark carpet settles the room." Old World Weavers drapery fabric and velvet on love seats.

"THE WAY ANN USES VIVID COLORS AND MAKES THEM BLEND HARMONIOUSLY IS UNCANNY," SAYS STARK.

became a major force instead of a major mistake.

"It makes the room," John Stark now admits. "But I have to add that putting together our rooms as perfectly as she did was a tough job for Ann. Not only did we come with a lot of baggage, but there were also a couple of firm prerequisites."

Since the apartment is a rental, as are all the Waldorf apartments, extensive construction was out, even though Downey did manage to modernize the antiquated kitchen. "Room service could easily double the rent," John Stark points out, only half-jokingly.

Downey agrees there were restrictions, but being limited to carpeting from Stark and fabrics mostly from Old World Weavers, also owned by Stark, was not among them. "What was hard was incorporating many of the pieces from their old apartment," notes the designer. "But it's the overall effect I go for. Pieces needn't be signed and hallmarked and have a provenance to be effective as long as they finally

continued on page 299

"Andrea Stark asked for a quiet, pretty room," Downey says of the master bedroom. "There weren't enough closets—after all, this is a hotel—so I constructed shelves with mirrored doors on either side of the bed." Old World Weavers floral fabric. Carpet from Stark.

IN THE OLD FRENCH QUARTER

FRANCES AND RODNEY SMITH RESTORE THEIR CREOLE COTTAGE

Text by Michael Frank
Photography by Mary E. Nichols

After they were married seventeen years ago, Frances Stall Smith and Rodney Rivers Smith, proprietors of New Orleans's Soniat House Hotel (see *Architectural Digest*, October 1998), experimented with living in a number of different neighborhoods in the city. Gradually, though, the two felt themselves being pulled toward the French Quarter. This was partly because of the hotel, which is located there and which was requiring more and more of their attention. But there was the added attraction of the neighborhood's famous architecture—especially its beautifully scaled and highly atmospheric Creole cottages. First developed in the late eighteenth century, these residences were carefully calibrated to the region's humid climate and lush gardens and reflected the Creoles' refined domestic sensibility.

The Creole cottage bought by the Smiths in 1991 actually lies just on the boundary of the lower French Quarter, on the downriver side of Esplanade. These nuances of location are important in New Orleans. The Smiths' street is wider than the dense and lively lanes of the Quarter, but nonetheless the house follows precedent and turns inward, orienting itself toward a handsome, fragrant garden. It shows the street a fairly typical procession of four windows, three dormers, a gabled roof and a door in place of the original porte cochere, which drew visitors to the back of the house, as was customary. Built sometime before 1810 (possibly as early as 1803), the Smiths' cottage is one of the oldest in the neighborhood.

The floor plan is consistent with the building type. At its core are four square interconnecting rooms, now used as a salon, a dining room, a dressing room and a bedroom. Over the years modifications have allowed the house to expand into the porte cochere, now an entrance hall, and the rear gallery, which the Smiths call a garden gallery and use as an informal sitting room. Rear dependencies that housed the kitchen and servants' quarters have been joined to the main house in an extended L-shaped wing containing a kitchen, a breakfast room, a bedroom and a sitting room.

"It's not a large house," says Rodney Smith, "but we like its compactness. We like the fact that it feels cloistered and private."

The cottage was constructed with the brick-between-posts method, a combination of half-timber and brick infill that was first used during the early Colonial period. Decades of judicious alteration and embellishment have not compromised the authentic

"We wanted to make the house look as old as it was," Rodney Smith says of the early-19th-century Creole cottage he owns with his wife, Frances, in New Orleans. LEFT: The entrance hall's marble floors date from before the Civil War; the *bibliothèque* is late 18th century.

"Our philosophy is to surround ourselves with things we like, things that have been with us through our separate lives and our life together," says Smith. The couple (above) also own and operate the Soniat House Hotel, a French Quarter landmark built in the mid-19th century.

BELOW: A Charles X Aubusson in the salon "has so many mauves, oranges, pinks and pale yellows that we don't need too much other color in the room," says Smith. The Consulate-period chairs are covered in velvet; coromandel screens frame the taffeta draperies.

"I'm self-taught, and I like the rooms to look as loose and soft and blended as possible," says Smith. RIGHT: A drapery from a French flea market was split in half to make the portieres separating the garden gallery from the dining room, which features a Regency pedestal table.

"NOT KNOWING QUITE WHERE YOU ARE IS ONE OF THE CHARACTERISTICS OF NEW ORLEANS. IT'S SOMETHING I'VE STRIVEN FOR HERE."

feeling of the rooms, which feature high ceilings, understated moldings and burnished floors.

"The early houses were simple," says Rodney Smith, who was responsible for the interior design here as well as at the Soniat House Hotel. "And I think it's important to keep them that way. But simple doesn't mean you have to be strict when it comes to decoration."

Smith favors the use of such rich, mood-setting colors as gold, muted greens and browns and has combined them with painted finishes "that could have been in the original house," he says. Together they set a tone that is at once vaguely European and vaguely eighteenth century. "Not knowing quite where you are is one of the characteristics of New Orleans," he observes. "It's something I've striven for here. I'm fond of the sense of disorientation that comes from a mixture of periods and styles."

Frances and Rodney Smith had collected antiques separately, before they were married, and have continued to collect them through all the years they've been together. Many have been found in local shops; others were bought during their annual trips to France, where they also find items for the antiques shop Rodney Smith opened two years ago. The house unites

An Empire chandelier illuminates the dining room, whose walls are painted Mouse's Back—a color named by John Fowler for the English National Trust. The Charles X mirror that hangs above the 18th-century French commode contains its original mercury glass.

LEFT: A mirror over the 15-foot-long table in the garden gallery "is angled so that it reflects the view of the garden if you're sitting on the sofa," Smith says. The Louis XVI sofa is upholstered in sueded pigskin; the Empire chairs are covered in handwoven 19th-century linen.

"I first heard about the house from a visitor to the hotel," Smith recalls. "Then we heard about it again at a party. It seemed destined to be ours." ABOVE: An antique Italian eglomise armoire in the master bedroom depicts birds, butterflies and flowers. Lee Jofa wallcovering.

pieces from their past and present lives. While Smith is drawn to furnishings of distinctive quality—such as the Hepplewhite canapé and the Charles X Aubusson in the salon or the Regency tables in the dining room—he doesn't mind combining these things with pieces that have the illusion of quality, pieces he's remade or played with.

A good example is a fifteen-foot-long table in the garden gallery, which Smith bought at auction. "No one was bidding against me, because of its size," he says. "It's not fine furniture. It probably came out of a lab—the drawers still had holders for labels when we bought it. But I just happened to have a long unbroken wall and an idea about how to improve its look." He had the table painted and distressed, and it now seems perfectly at home with the period painted furniture surrounding it.

Another favorite approach of his is to recycle old materials in interesting ways. He covered a pair of Empire armchairs in nineteenth-century French linen he salvaged by unmaking a pair of seldom-worn dresses from a young woman's trousseau (they were even embroidered with her initials). The portieres that frame the opening in the garden gallery came from a single drapery he split in two. The Federal-style overdoor in the dining room, which he found and backed with a piece of antique mirror, would have fit comfortably in the house's earliest incarnation.

In the garden, Smith recycled a marble bathtub that belonged to William Claiborne, who was the first gov-

continued on page 301

ARCHITECTURAL DIGEST VISITS

CLAUDIA SCHIFFER

THE MODEL AND HER MOTHER DECORATE THEIR NEW FAMILY RETREAT ON MAJORCA

Architecture by Pedro Otzoup/Text by Penelope Rowlands
Photography by Durston Saylor

"We wanted to create a feeling of openness," Claudia Schiffer says as she steps, barefoot, into the entrance hall of her retreat on the Spanish island of Majorca. Down the hallway, beyond a pair of fluttering white muslin draperies, a deep blue infinity pool echoes the brilliant, ever-changing colors of the Mediterranean. "We used sliding doors everywhere," Schiffer says. "We chose the same marble for the inside and the outside so you have the feeling that it's all one space."

It's hard to know where to look—at the blond German model in white capri pants and a pink T-shirt or at the landscape beyond her, which, with its pine trees, palms and olive groves, seems rugged yet lush. And then there is Casa Schiffer, the house she and her mother, Gudrun Schiffer, put together over a two-year period, working on the interior design and, in conjunction with architect Pedro Otzoup, on many of its architectural details as well. "We knew exactly what we wanted," Claudia Schiffer reports. "We chose every tile. We asked Pedro, 'Could you add a niche here, a niche there?'"

Schiffer alights at one of several outdoor tables (including one that began life as a Thai bed) that help define the terrace as a series of intimate outdoor rooms. "We love decorating," she adds in perfect, American-accented English—one of three languages in which she's fluent. "We didn't want to share the process with anyone else."

At twenty-nine, Schiffer has been world famous for more than a decade, having reached icon status almost the moment she was launched, in 1989, as a Brigitte Bardot–resembling teenager in a massive international ad campaign for Guess? jeans. With five hundred magazine covers to date, she's long since conquered the fashion world.

Architect Pedro Otzoup built a house on the island of Majorca for Claudia Schiffer (left) and her family. The model and her mother, Gudrun Schiffer, decorated the house themselves. ABOVE: The front patio, with its antique olive oil urns, is often used for outdoor dining.

The family room opens directly onto the patio. "We gave the house a lot of sliding doors, which allow the space to be divided, redivided or opened," says Otzoup. "It creates a Japanese feeling of freeness." The velvet-covered guest book is from ABC Carpet & Home.

JIM MCHUGH

Claudia and Gudrun Schiffer (above) chose comfortable furniture in neutral colors. "We know what we like and don't like," says Claudia. "This house was designed around our lifestyle." LEFT: The dining room has an antique mother-of-pearl–inlaid chest from Lebanon.

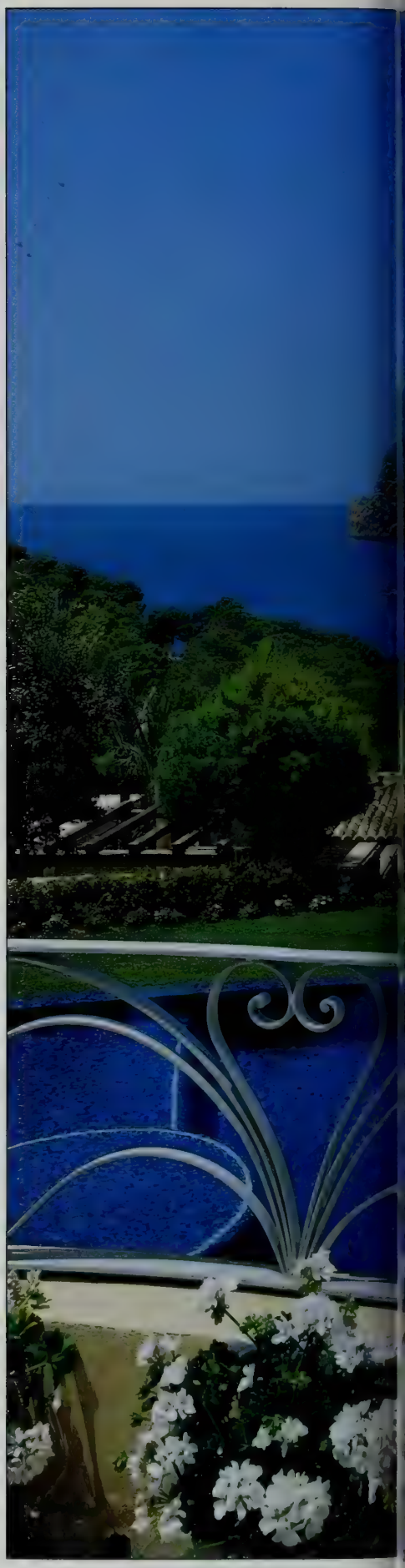
Besides modeling for fashion magazines, she's done extensive advertisement and commercial work (most recently for L'Oreal, for which she's halfway through a four-year contract as spokesperson) and runway shows (for all the top designers, including her friends Karl Lagerfeld and Valentino). She's also recently taken up acting in offbeat, independent movies, including *Chain of Fools*, starring Jeff Goldblum and Salma Hayek, by the directing team known as Traktor, which is due out next year.

For all her success, she seems remarkably unspoiled, a fact that's commented on by nearly everyone who works with her. She attributes her down-to-earth nature to her family. "They're very unimpressed. Nothing has changed in that respect. They're very critical. I'll tell them I'm doing a movie with Jeff Goldblum, and my parents' reaction is like, 'But what are you doing tomorrow?' It's great."

The life she leads is relentlessly international. Her principal residence is in Monaco; her family lives in Germany (in Rhineberg, just north of Düsseldorf); and she keeps a pied-à-terre in Paris. For all that, she has a passion for Majorca, the largest of the three islands in the Balearic chain. "I love it here," she says. "It's so hard to leave. Whenever there's a short opening, I use the time to come to the island."

The Schiffers began spending vacations on the island more than twenty years ago, when the nearest town "was still a Spanish fishing village," as Claudia puts it. (Now English and German are heard there almost as often as Majorcan, the local dialect.) "We have this as our family meeting place, where we gather on weekends and holidays," she says of Casa Schiffer, which she shares with her close-knit family—Heinz, her lawyer father; Gudrun, a homemaker; and three younger siblings,

"WE HAVE THIS AS OUR FAMILY MEETING PLACE, WHERE WE GATHER ON WEEKENDS AND HOLIDAYS," SCHIFFER SAYS.



Schiffer's years of extensive travel have allowed her to collect objects from all over the world. TOP: Furnishings in the chimney room include lead mirrors from the Netherlands, tiger-print pillows from Italy, fishnet baskets from Spain and statuettes from Africa.

ABOVE: Propped on a wicker sideboard in Schiffer's bedroom is a giraffe photograph by Peter Beard. "We're not really fond of putting people up on the walls," she says. "We like animals and plants much better." RIGHT: Each bedroom has a terrace overlooking the bay.

all of them students. "Since I was a child I've spent every summer, every Easter vacation, here. Most of my friends come from different cities in Germany and have houses here too. We arrange it so we're all here at the same time."

Call it the house the paparazzi built. For years the Schiffers happily made their island home in a house nearby that they'd commissioned in the 1970s from Otzoup ("He's sort of the star architect on the island," Schiffer says). As her fame increased, though, life there became un-

tenable. "The problem was that everybody could look into the terrace," says Gudrun Schiffer. "All the paparazzi were there, from morning to evening. We couldn't swim. We couldn't eat outside. It was so awful, we couldn't believe it." The moment of reckoning came early one morning after Gudrun Schiffer sneaked out for a dip in the pool. She dove into the water, only to hear an ominously familiar click-click sound as she came up for air. It was time to move.

continued on page 294

JIM MCHUGH

Above: The rear of Casa Schiffer, which faces the pool and the sea and mountains beyond, is both private and remarkably open. Gudrun Schiffer chose and planted the geraniums and bougainvillea on the property. "This house has a little bit of magic," says Otzoup.

Opposite: "This is my favorite place, especially at night, with candlelight," Schiffer (left) says of a "cozy and comfortable" sitting area that is open to the outdoors. The low table is an antique she found on Majorca; the iron candleholders and lanterns are Moroccan.

ON A GRAND SCALE

EXOTIC ELEMENTS AND BOLD PIECES FILL A NEW JERSEY RESIDENCE

Interior Design by Thomas Britt, ASID
Text by Jeffrey Simpson
Photography by Jaime Ardiles-Arce

For a couple's New Jersey residence, Thomas Britt incorporated Thai carved wood finials to achieve a sense of verticality and drama in the low-ceilinged living room. A pair of Rajasthani figures are displayed on Italian Louis XV-style tables. Kreiss Collection sofa fabric.

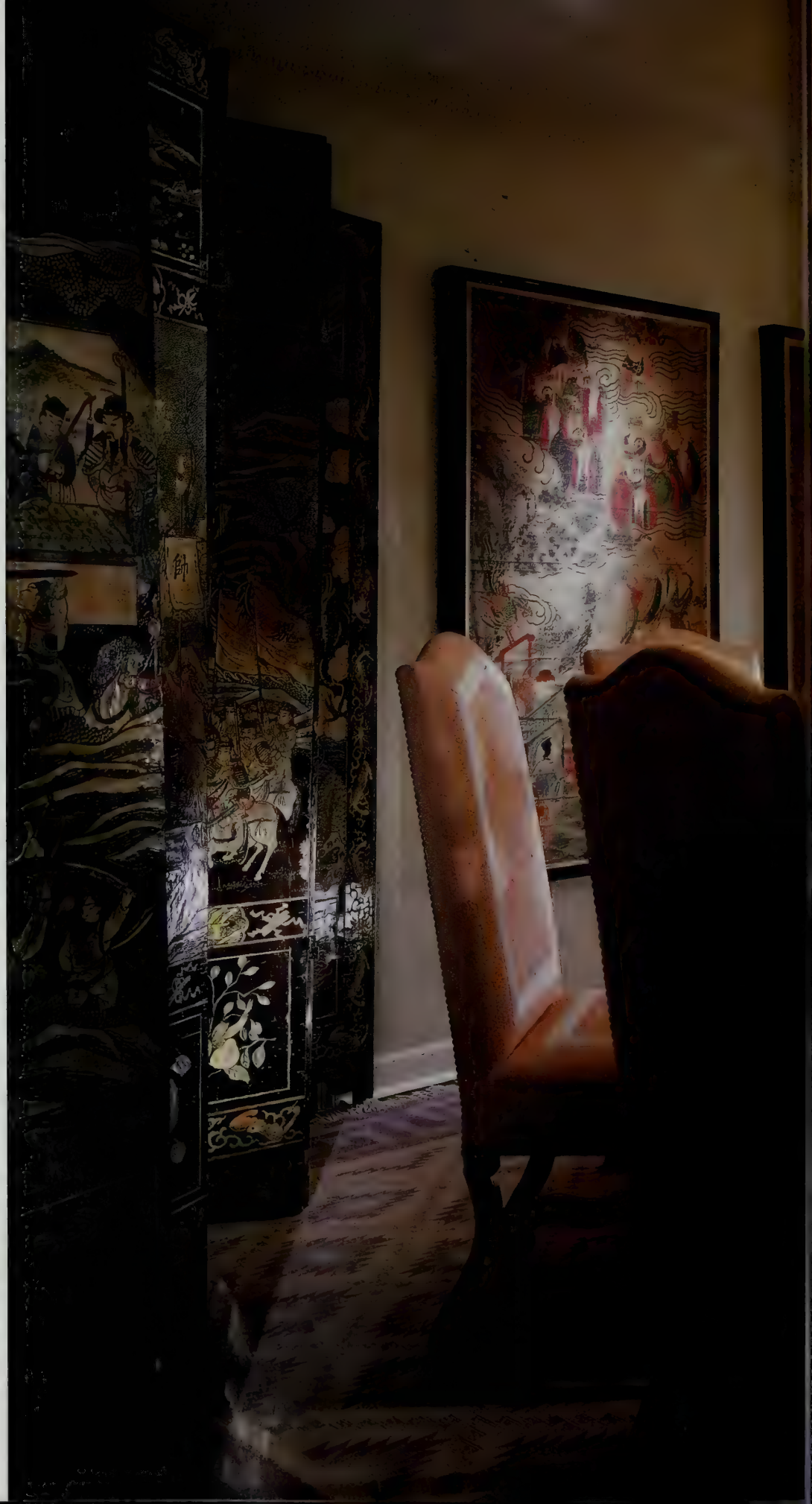
We have to give it some scale, honey," Thomas Britt said to his client. "The whole idea is to hit the ceiling."

Specifically, Britt was referring to three *chofas*—the slender finials carved out of wood that traditionally adorn the roofs of Thai temples—which he was proposing for the low-ceilinged living room of a couple's New Jersey residence. But "scale" could also be the hallmark description for both Britt's outsize view of life and his explosive designs that make dramatic spaces out of ordinary rooms.

Britt describes the house for this project as "postwar white clapboard and not unusual on the outside," adding, "For that reason it was all the more important to give the interior a 'look.'" This was accomplished with an unobtrusive use of colors, such as peach and blue, and an unlikely blend of objects whose sinuous forms relate to each other.

Britt convinced the client regarding the *chofas* for the living room. "At one point she changed her mind, and I said, 'If you want a point of view, you're going to have to put things in as I told you.'" Then he added four Louis XV fauteuils, two overscale Chinese vases and a pair of seventeenth-century Indian temple guardian statues that stand on small Louis XV–style tables. "Everything billows from the *chofas*, and the space is alive with the energy of the curved line," says Britt.

One effect of the incongruities of scale is to make a tall,



Asian elements—an 18th-century coromandel screen, a pair of Chinese paintings of deities and Burmese cinnabar-lacquered figures—are concentrated in the dining room. Jim Thompson chair fabric; Baccarat crystal glasses.

Busts of Virgil and Augustus flank the stone fireplace in the lounge room, where Britt wanted to "create a strong, comfortable room from a white box." Pictures of Roman antiquities in *faux-marbre* frames hang on the wall. Brass lamps from Hinson-Hansen.

"SCALE" COULD BE THE HALLMARK DESCRIPTION FOR BOTH BRITT'S OUTSIZE VIEW OF LIFE AND HIS EXPLOSIVE DESIGNS.

eighteenth-century-style double-bonnet bureau-secretary seem almost diminutive. "This piece is Italian, made in the thirties," says Britt, "and the lacquerwork and the color are wonderful and unusual. I took the orangey peach and made it the signature color for the room; I used it, for example, in the fabric on the Louis XV armchairs."

Continuing the mixing of similar colors and contrasting pieces, Britt bleached and pickled a low table and two antique Chinese console tables. These three silvery tables make a transition between the pale peaches and blues of the rug, the upholstery fabrics and the porcelain and the white walls and woodwork.

To get to the more casual lounge room next to it, Britt had a door cut in the living room wall. "Otherwise there would have been no flow," the designer says, "and you would have just had boxy rooms." Britt, who contends that illusion is as important as fact in interior design, explains, "You must have a sense of the possibility of horizontal movement—whether you actually need to go through a door or not—the same way you must have a sense of vertical scale.

"I wanted this room to burst with greenery and luxury," continues Britt. He put louvered shutters over the long windows that open onto the garden and filled the room with palms and other large potted plants. Unlike the living room, which is characterized by curves, the

continued on page 293

"The master bedroom has a harmonious atmosphere with style," says Britt, who lined the walls with botanical prints. The gilt-frame mirror is his own design. Jim Thompson fabrics for shade, bedcovering and pillows; ABC carpet; Hinson-Hansen swing-arm lamps.

A LAKE GENEVA LEGACY

RESTORING A 1920S WISCONSIN HOUSE'S MEDITERRANEAN GLORY

Interior Design by Bruce Gregga Interiors
Text by Jeffrey Simpson/Photography by Bruce Van Inwegen

In the tradition of Adirondack camps and southern mountain retreats, the settlement around Lake Geneva, Wisconsin, began as a collection of fishing camps for urban gentlemen in the mid–nineteenth century. "Then the ladies said, 'I want to go too, only I want a house,'" explains interior designer and Lake Geneva resident and amateur historian Lawrie Weed, "and after the Chicago fire of 1871, when the city had been leveled and rebuilding was in the air, Lake Geneva really took off."

Through World War II lake steamers and mahogany-hulled private boats met the trains coming up from Chicago and delivered gentlemen to the lakeshore spots where their wives waited in grand houses built by the same architects who designed the manors and châteaus of the North Shore communities of Winnetka and Lake Forest. Tuscan villas, Georgian mansions and Tudor manor houses, belonging to families such as the Wrigleys of chewing gum fame, appeared around the lake. Until well into the twentieth century, however, many of these houses could only be reached by water, and over the years a number

A couple's 1929 house on Wisconsin's Lake Geneva was renovated by designer Bruce Gregga and his associate Alex Jordan. TOP: The residence looks north to the 1920s-era boathouse, built to look like a steamship moored on the shore. ABOVE: The new porte cochere.

OPPOSITE: Architectural details in the entranceway, such as stone flooring, from Paris Ceramics, and original ironwork, "exemplify the mood of an eighteenth-century Mediterranean country house," says Gregga. The mantel and the glazed terra-cotta urns are from Quatrain.

The blues and whites used throughout the house "create a wonderful coolness," says the designer. ABOVE: The original kitchen was turned into the dining room. The Louis XIV–style carved stone mantel is from Quatrain. Dining chair seat fabric from Hinson & Co.

of them were destroyed by fire during the desolate winter months.

One surviving example is a 1929 palazzo, created in the Moorish style of jazz-age movie theaters. Several years ago designer Bruce Gregga, with his associate Alex Jordan, tackled the job of restoring the house as a weekend retreat for longtime clients. "The house had been destroyed by previous owners, who took out all of the fine details and put in sliding glass doors and travertine marble," says Gregga. "It was almost as bad as if it had burned down, and our restoration took as long as it would have taken to build a new house."

Gregga's distinguished career has made him a Chicago institution, and he knew Lake Geneva well (Weed is on the staff of Gregga's design firm). This was also the fifth project—including the interior of a sailboat—that Gregga had done for these clients, so he felt comfortable pursuing the level of detail he wanted. "We looked at pictures of the house when it was built in 1929," says the wife. "It was called Casa del Sueño, which means House of Dreams, and we wanted Bruce to make that dream come true again."

"We took the house back to the period," says Gregga, "but we also wanted it to have

"We wanted to respect both the Mediterranean design of the house and its function as a summer house—a place for entertaining," notes Gregga. LEFT: The living room's 19th-century mirror is from Ann-Morris Antiques. Clarence House solid-blue upholstery fabric.

today's creature comforts."

The designers began by stripping away the unwanted renovations the previous owners had made and, in so doing, found "things we wanted more of," Jordan says. The ironwork in the house was original, so the designers saved it, in one case using it to create a front door. In the living room, clerestory windows had been removed, and Gregga replaced them with new, specially made leaded glass.

The house had to be large enough to accommodate the owners and their children and grandchildren, so there was not only rebuilding but new construction to be done. A five-car garage was added, as were a wing of staff and guest bedrooms and a porte cochere, the roof of which serves as a terrace for one of the bedrooms.

While the structural work was going on, the designers also shopped for the interiors. "The wife's favorite color combination is blue and white," says Gregga, "and in this case it was particularly appropriate, as a symbol of the sky and the water, which one is so aware of there."

The living room displays a melding of the designers' restoration and decorative techniques. The Romanesque and medieval Spanish elements of low rounded arches, supported by heavy pillars with Romanesque Revival carved capitals, original to the house, are complemented by the new leaded clerestory windows. A balcony-like bridge runs high along a wall from the main staircase,

"It inspired the room's pale green palette," Gregga says of the early-20th-century Aubusson rug in the master bedroom, acquired at a Sotheby's auction in New York. The hanging corner cabinet is circa 1700. Clarence House lounge chair fabric; Pratesi bed linens.

located in the tower at one end of the house, to the master bedroom at the other end. The designers replaced a glass balustrade with a more appropriate railing of iron spindles.

They also removed the faux-stone fireplace. "Alex and I loathed it," says Gregga, "but the owners liked it. Then we found a simpler stone Renaissance Revival one, which they accepted."

Gregga replastered the living room walls, mixing pigment into the plaster to achieve "an undulation of tone," he says. "As the light changes, the colors on the wall change." An elaborate wrought iron chandelier with a vase at its core, painted in bright Andalusian colors, had been spray-painted white. Gregga returned the wrought iron to its original black and asked "a genius man" he often employs to paint the vase to resemble faience and to echo the blue and white used throughout the house. "With French doors on both sides of the room, it's like a pavilion you could imagine using as a gallery filled with potted trees and no furniture," the designer concludes.

The dining room, created by Gregga and Jordan from a kitchen, has the same medieval Mediterranean atmosphere and access to the outdoors. There are dark beams, white walls and a Louis XIV–style stone fireplace, but two archways lead to a sunroom, formerly a terrace, which allows light into the room.

For the master bedroom, the designers kept an existing bath for the husband ("It had been divided from the bedroom by green Formica," Gregga says) and turned an adjacent service area and bedroom into a bath and dressing room for the wife. The bedroom is oriented toward French doors opening onto an Andalusian-style wooden balcony, original to the house, with a view of the lake and the opposite shore.

Opposite: Rounded windows lend the sunroom a Moorish tone. "The house has the mood of Alhambra," says Gregga. "I wanted to re-create that kind of form and grace." Grid cushion fabric from Brunschwig & Fils; Ralph Lauren stripe. Patterson, Flynn & Martin rug.

Above: The two-and-a-half-year renovation included entirely new landscaping for the property. Landscape architects at Scott Byron & Co. bordered a broad croquet court with colorful perennials and limestone slabs, forming what Gregga calls "a quiet oasis."

The designers "made a marriage between objects and furniture from everywhere," Gregga says, combining Louis XV– and Louis XVI–style chairs; a French chinoiserie table from 1880; and a japanned William and Mary corner cabinet with a Louis XVI–style Aubusson carpet that Gregga calls "the most beautiful rug in the house." Similarly, a guest bedroom pairs a painted farmhouse bed and an old Tibet-

continued on page 298

A BALINESE FANTASY

JEWELRY DESIGNER CAROLYN TYLER POLISHES A GEM NEAR UBUD

"The thirty-foot ceilings create a feeling of freedom," jewelry designer Carolyn Tyler says of the open-air blue studio in her house near Ubud, Bali. "I spend most of my time there drawing and working with gemstones." The low table, from Bali, is carved teak.

Text by Carol Lutfy
Photography by Tim Street-Porter

Tyler (above) designed the house with four main levels whose colors are based on the Hindu system of the seven major chakras, or energy centers in the body. TOP: Green tiles were used for the roofs so they would blend with the luxuriant bamboo and coconut palms.

RIGHT: Yellow, the color of personal power, predominates in the living room. As in most of the house, the space is open to the elements. "The entertainment nature provides is endless," she notes. "You can see the Wos River below, and at night, bats fly right through the room."

No matter that the Balinese welcome goddesses carved on the entrance doors can't speak—their contented expressions and spirited colors say it all: This is a house of whimsy and fantasy, inspired by Southeast Asian religious and cultural traditions and conceived by Carolyn Tyler, an American jewelry designer living on Bali.

Before relocating to Indonesia in 1993, Tyler had been a fast-track executive in Santa Barbara, California. "I had the classic yuppie lifestyle—a house by the beach, a successful advertising business and a BMW with a car phone," she says. But a series of personal losses in 1992 prompted a change.

She closed the business, leased the house and decided to spend some time exploring Southeast Asia. On Bali she found what she was looking for. "It was the most incredible sensory bombardment of music and dance and art I had ever experienced," she notes. "The minute my feet hit the ground, I felt I'd come home."

Over time she made a career transition as well, combining her love of precious gemstones with the venerable Balinese tradition of goldsmithing. Tyler's designs borrow from ancient Egyptian, Greek and Celtic imagery and from organic forms; Balinese craftsmen execute her drawings using granulation, filigree and repoussé techniques.

For her house, Tyler found a picturesque site on a gently

terraced hillside just outside Ubud, Bali's cultural capital. It was surrounded by a lush landscape of bamboo and coconut palms and had a view of the Wos River, a stone's throw away. But after ground was broken in December 1993, this tropical fairy tale took a less-than-enchanted turn.

Construction was fraught with cross-cultural misunderstandings. She quickly discovered that the island's graceful traditional architecture doesn't necessarily translate into contemporary construction methods: Walls were built out of plumb and had to be torn down; valuable eighteenth-century Javanese doors were planed by well-intentioned workers; mixing colored plaster caused such havoc for the crew that Tyler abandoned it in favor of painting.

She also realized that what may seem like paradise to Americans can be nightmarish for the Balinese. "Most Westerners would do anything for a river view, but here, rivers are considered to be the highways of the dead. No Balinese would willingly build a house near a body of water because they're fearful of the spirits that live there," she explains. (With this in mind, she was not surprised when the construction foreman asked her to hold a ceremony on the grounds so as to soothe the water spirits.)

Tyler's principal objective in designing the house was to achieve harmony with the site. One issue was the incline toward the river, which she used to advantage by placing a terraced, multitiered

The violet-hued master bedroom reflects the inner psychic life. "The purples and lavender actually help me feel sleepy," says Tyler, "and the Balinese claim these colors repel mosquitoes." She had a traditional carved teak Chinese opium bed gilded. The bench is Javanese.

structure into the hillside. The other was the towering expanse of palm trees that covers the property. "I didn't want the house to stick out like a sore thumb, but I wanted height so that I would be able to take advantage of the view," she says. She resolved this by glazing the roof tiles a leafy green.

Her original idea for the interiors was to have unfinished blond wood and whitewashed walls, but the plan was abandoned. "Perhaps it was the influence of the gemstones I work with, or my travels in Asia," she says. "But one day I started mixing paints, and I realized I wanted the house to be defined by rich, varied tonalities." Tyler transformed the residence from neutral colored to Technicolor—so much so, in fact, that it is widely known as the Rainbow House.

The palette for the interiors is based on the notion of chakras, which represent the human body's energy centers and are an integral part of Hindu philosophy. The seven major chakras are associated with certain colors, represented in the four main levels of the house. Tyler enhanced this theme with textiles from India and Indonesia and with carved doors that she commissioned from craftsmen on Bali and Lombok.

The first level, which is based on the root chakra, is dark and moody. It contains two guest bedrooms, each with a terrace that faces the garden, and is decorated in deep reds (Indian silks on the beds, red coral walls in the bath, clay-colored floor tiles).

On the second level is an open-air living room painted in shades of yellow, the chakra for personal power. The space is dominated by a conversation area that has pillows made from Indian saris.

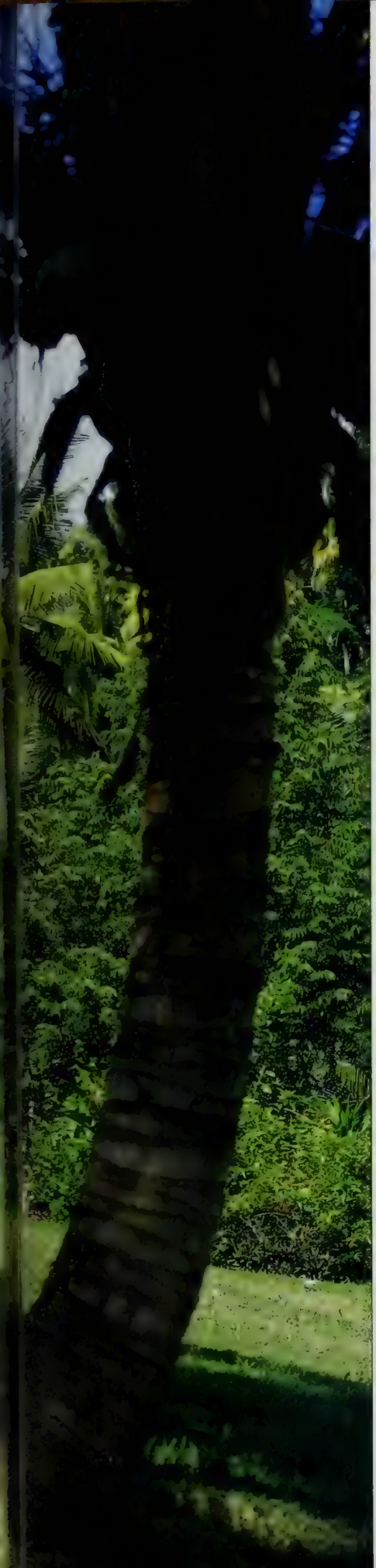
Tyler's blue atelier, up a flight of stairs, corresponds

to the throat chakra, which is believed to be the center for personal expression. Furnished with a blue sofa and strewn with Balinese hand-woven ikat pillows, it conveys a casual feeling that she finds conducive to designing her jewelry.

The master bedroom, on the same floor, is violet, known as the third-eye chakra and related to spiritual development. Its centerpiece is a Chinese opium bed with a carved canopy that complements the carved teak window frames.

The uppermost level of the house, or crown chakra, is a white-marble meditation tower—Tyler's private refuge. She capped its roof with a seven-inch natural quartz crystal atop a gilt finial.

Carolyn Tyler likes the house most at dusk, with the interior lights on, when it "glows as if there were a rainbow inside," she says. "Looking back, the design of the house seems inevitable," she adds. "The fit of the colors and the layout was like a lock and key." □



Left: The hillside slopes down to the Wos River. "The residence was constructed on abandoned rice paddies," says Tyler. Much of the detailing, such as doors, windows and railings, was built from "bits and pieces of antiques I collected on Java, Lombok and Bali."

Above: A Guatemalan hammock hangs in the meditation tower, the top level of the house. A teak chest, gilded by local craftsmen, rests on the marble floor. "White and gold are the Hindu colors of contemplation and enlightenment," Tyler says. "This is my private sanctuary."

SOTHEBY'S
SOTHEBY'S ART AT AUCTION

GEORGIAN ELAN IN PALM BEACH

A COUPLE'S ART COLLECTION SETS THE TONE FOR A FLORIDA INTERIOR

Interior Design by Geoffrey Bradfield, ASID/Text by Nicholas Shrady
Photography by Kim Sargent

For designer Geoffrey Bradfield, the recent renovation of a Georgian-style residence facing the Atlantic in Palm Beach, Florida, constitutes "a high-water mark in my career." That might seem surprising, given that the house, a mere five years old, was in impeccable condition when it was acquired little more than a year ago by his clients. "I've undertaken far more extensive restorations," the New York–based designer explains, "but the significance of this job lay in the challenge of creating an interior for a singular collection of contemporary and modern art. By being spared the task

TOP: A couple's Georgian-style house in Palm Beach, renovated by Geoffrey Bradfield, "has a serenity about it—you sense it as soon as you enter the gates," the designer says. "I wanted the interiors to evoke that feeling of looking out on the ocean, that sense of escape."

ABOVE: Artworks in the living room include Roy Lichtenstein's *Woman with Mirror*, 1996. Decorators Walk silk on 19th-century gilt chair. Stark carpet. LEFT: A ceramic by Picasso is in one of three distinct sitting areas that Bradfield created to "break up the space" in the room.

of knocking down walls and redistributing vast spaces, I was free to apply my energies to more subtle details."

In grandeur the residence —which occupies more than 15,000 square feet—is as noteworthy as any of Palm Beach's old estates, and like the best examples of Georgian architecture, it displays a flawless sense of scale and symmetry. Yet for all of its architectural integrity, the house had a number of interior details that Bradfield deemed incompatible with its new function

as a repository for modern art.

"There was an excess of dark wood and maroon-colored marble on the floors," he recalls. "The natural light was good but hardly exploited to the fullest; the artificial light was inadequate for the purpose of illuminating paintings and sculpture. My task was not to alter the house's form but rather its tone."

In the entrance hall, there is little to distract one's gaze from a progression of works by Fernando Botero, Milton Avery, Archipenko, Larry Rivers, Robert Graham, Lee Krasner and Roy Lichtenstein. "My contribution was predicated on the works of art," says Bradfield. "I designed the rooms and spaces around the pictures and sculp-

ABOVE: The dining room juxtaposes furnishings from different eras, such as the early-19th-century Gustavian chairs surrounding the circa 1940 Ver[illegible]able, from Newel Art Galleries. F. J. Hakimian Aubusson rug. Jack Lenor Larsen chair fabric. Draperies, Interiors by Royale.

RIGHT: The tones of the library's 19th-century rug, from F. J. Hakimian, led Bradfield (top) to the club chair fabric, from Clarence House. "It was a fabulous interpretation of the rug, in a classic style." Hans Hofmann's *Still Life*, 1947, is above the fireplace. Glant sofa fabric.

"I DESIGNED THE ROOMS AROUND THE PICTURES AND SCULPTURES, NOT VICE VERSA—WHICH IS AS IT SHOULD BE."

tures, not vice versa—which is as it should be."

On a shopping trip in Europe with his clients, Bradfield came upon a set of four early-nineteenth-century Austrian gilt chairs at John Hobbs's London showroom. "I've always regarded great furniture as art," Bradfield maintains. "These chairs were in excellent condition, and they were just the sort of pieces that rise to the stature of the art collection." He covered them in a pale blue silk and used them in the living room to surround a low table by Diego Giacometti, on top of which sits a diminutive Calder sculpture.

The juxtaposition of purely formal elements with more whimsical details is one of Geoffrey Bradfield's trademarks. "I've never been that interested in re-creating an utterly traditional interior," he says. "It's the mixture of styles and cultures and objects of distinct provenance that enthralls me. What I find truly contemporary is the delicate balance."

In the dining room, Bradfield created a clean, inviting atmosphere in which to gather for frequent luncheon and dinner parties. The hardwood floor is covered with a floral-motif Aubusson carpet; a set of eighteen Gusta-

LEFT: Adolph Gottlieb's *Triad*, 1962, right, and an untitled 1972 work by de Kooning hang in a sitting room adjacent to the master bedroom. Stroheim & Romann pillow fabric. J. Robert Scott wallcovering. Floor lamps, John Rosselli. Japanese low table, Naga Antiques. Stark carpet.

ABOVE: "Sometimes contrasts of texture can be more important than contrasts of color," Bradfield says of the master suite. Clarence House drapery tiebacks; J. Robert Scott wallcovering. Drapery and bedcovering silk, Interiors by Royale. Naga Antiques table.

vian chairs acquired in Paris envelop a circa 1940 Venetian dining table. The walls are painted primrose yellow with white trim, and draperies are made of an ivory-and-beige-striped taffeta.

Bradfield and his clients decided to limit the works of art in the dining room to a single Thomas Hart Benton painting and one piece of sculpture, a Tang Dynasty camel. "We all felt that the true protagonists would always be the guests seated around the table, not the art," Bradfield offers.

The designer has long been enamored with what he describes as Hollywood glamour sets of the thirties and forties. "There's something about that aesthetic—the monochromatic schemes, the rich textures and the forms and symmetry of Art Déco design—that instills calm. That's where I drew my inspiration for the master suite." Bradfield settled on pale, natural tones throughout the bedroom and adjoining private sitting room, covering the floor with a custom-woven ivory-colored carpet and using a beige-and-white checked silk for the draperies and bedcovering. He then upholstered an overstuffed sofa, a channeled chair, tub chairs and an ottoman with variously textured soft-hued silks, satins and velvets. There are canvases by Gottlieb and de Kooning and vases filled with fresh-cut orchids from the couple's greenhouse.

Were it not for the exemplary collection of contemporary art, and Geoffrey Bradfield's ability to weave his design around it, this Palm Beach colossus would be little more than a reminder of an era long gone. But the house is a sign of the times precisely because the designer and his clients were able to achieve the "delicate balance" that so captivates Bradfield—in this case, between Georgian proportions and contemporary sensibilities. □

"There's nothing quite like Palm Beach," says Bradfield. "You drive over the causeway, and suddenly you're in this manicured paradise. The houses reflect that." ABOVE: The rear façade of his clients' 22-room house is anchored by a loggia facing the Atlantic Ocean.

OPPOSITE: Bradfield designed the loggia's sandstone table, inlaying its top with pieces of marble in coral and pale green tones. "The furnishings had to be impervious to the elements and acknowledge the space's relationship to the sea." McGuire painted rattan chairs.

HOTELS

THE ROYAL CRESCENT

UPDATING A LEGENDARY EMBLEM OF THE ENGLISH RESORT TOWN OF BATH

Below: Guests of the Royal Crescent Hotel, nestled among a famed row of 18th-century town houses in Bath, England, can tour the city via hot-air balloon. **Right:** George III–style chairs flank a model of the *Lady Sophina*, the hotel's 35-foot launch, in the drawing room.

Interior Design by Rupert Lord
Text by Elizabeth Lambert
Photography by Mark Darley

"They are now building as if the World was just beginning, and this was the only spot on which its inhabitants could endure to reside," wrote novelist Fanny Burney, describing the eighteenth-century frenzy for Bath. The abbey bells would ring out whenever "Ladies of Quality and Fashion" arrived in town; and so many came that "the merry bells ring round from morn till night," it was observed. Bath was booming.

The infirm came to drink from the ancient mineral springs, healing water that tasted "like the water that boyles Eggs," or to wallow in it, "parboiling in the kettle." The fashionable came in pursuit of pleasure, husbands or a good game of cards, and they all—patients, poseurs and entourages—required lodgings for the season. Rows of splendid town houses were built of fine Bath stone, arranged to form squares, a circle and—up the hill above the whole glorious, golden town—the Royal Crescent, the masterpiece of architect John Wood the Younger (1728–1781). "The beautiful situation of the Crescent cannot be understood by any comparison with anything in any town whatsoever," wrote Elizabeth Montagu, the eighteenth-century leader of intellect and fashion.

She lived at number 16, the house at the center of the crescent. Today it and number 15 are the Royal Crescent Hotel, owned by Cliveden Ltd. The rhythms of the great curve, whose thirty houses stretch 538 feet, are not broken by a hotel sign out in front. Guests are told to look for the double pilasters, the arched window and the magnolia on the central house—just the sort of directions you would give a friend arriving at a private residence. A fire burns in the hotel's entrance hall, and a comfortable drawing room beckons; the welcome is on a domestic scale.

The Royal Crescent takes its place in the row, linked in stone and in spirit with the other houses, bearing witness to the same routines that define any community. The postman delivers letters, the milkman makes his rounds, people come and go. The hotel footman warns neighbors if they're about to get a parking ticket and keeps a set of their house keys if they're expecting a repairman. These occurrences, ordinary as they are, endow the magnificent Palladian architecture with the charm and dignity of the everyday. These houses are lived in; they're not museum pieces.

The interiors were designed by London-based designer Rupert Lord, who also conceived the interiors for Clive-

Opposite: The hotel occupies two buildings at the center of the Royal Crescent, completed by John Wood the Younger in 1775 and recently renovated by designer Rupert Lord. For more than two centuries the stately Palladian façade has been the architectural focal point of Bath.

LEFT: English libraries of the 18th century, which inspired the hotel's, were often light, says Lord. "Sometimes the only color came from the leather-bound books." The portrait is of Bath artist William Hoare. Chippendale sofa fabric, Zoffany. Claremont yellow chair fabric.

ABOVE: "I wanted the bar and brasserie to be cool and crisp, a little more modern," Lord says. George III–style slat-back dining chairs are covered in cream leather, incorporating the Georgian motif of other rooms into "a more relaxed, informal atmosphere" that capitalizes on views of the hotel's garden.

den (see *Architectural Digest*, August 1986) and was partially responsible for those in the Cliveden Town House (see *Architectural Digest*, May 1998). "I set myself one rule," he says. "Nothing should block that wonderful view. The architecture and the situation are the real decoration. The brief was simply, 'Make it like a private house,' and I went from there. Although I must say it's a bit unusual for a private house to have forty-five bedrooms."

Just as guest bedrooms in a private house would be different, so is each bedroom in the hotel different. A Regency feeling is a common thread, even if the Royal Crescent was built in the 1770s, a little early for that period. "Early-nineteenth-century prints and engravings were an inspiration," Lord continues. "Characters from the past were my mentors. Beau Brummell once said that the only thing that really mattered was crisp white linen. Lord Nelson has always been one of my heroes, so one room is a tribute to him, with lots of mahogany and the colors of his navy jacket. Some rooms have masculine colors: chamois, black, tan. Others have Regency stripes in the candy colors that Jane Austen would have known when she lived in Bath: minty green, lilac, strawberry pink, blue sky."

Sometimes colors took their cues from "the mauve in a fine plaster ceiling or the blue of a ribbon in a painting," Lord notes. "Others were determined by the direction the room faces—cool tones for rooms that face south, warm tones for rooms that face north." But Lord adhered to certain guidelines. "I never use green for a room with grass just outside, nor do I use it for a room where landscapes will hang," he affirms.

continued on page 300

ABOVE: The Sir Percy Blakeney Suite is so named for the fictional 18th-century dandy, "a great charmer of the ladies who would have appreciated the amorous touch of the biscuit clock—a cherub with his quiver of arrows," notes Lord. The giltwood convex mirror is circa 1810.

"THE BRIEF WAS SIMPLY, 'MAKE IT LIKE A PRIVATE HOUSE,' AND I WENT FROM THERE," SAYS LORD.

OPPOSITE: A portrait by William Hoare hangs in the Duke of York Suite. The English fruitwood sofa is covered with sand-colored damask. The ceiling "is in the Rococo style, yet not too crowded or fussy," says Lord. A Regency scroll-end stool sits at the foot of the bed.

The Royal Crescent Hotel represents "the happy alliance of art and nature," says Lord. The view of the individual town houses from the hotel's rear garden reveals the unexpected diversity of forms and surfaces that exists behind the unified style of the front façade.

America's leading resource for the finest English Antiques.

37 East 12th Street, New York, NY 10003 ◆ 212.673.6644 ◆ Also at Bergdorf Goodman.

GALERIE SHABAB

"HOT AS HELL"

Indian Agra 3RD Quarter 19TH Century 11'4" x 15'10" (3.45 x 4.82)

Service:

Shabab New York, Inc. is pleased to offer complimentary expert advice to ishing to arrange for preservation, appraisals and exclusive purchases as well sale of Antique Rugs & Period Tapestries by cash payment throughout the world. Jorge Oheb at 212 725 5444.

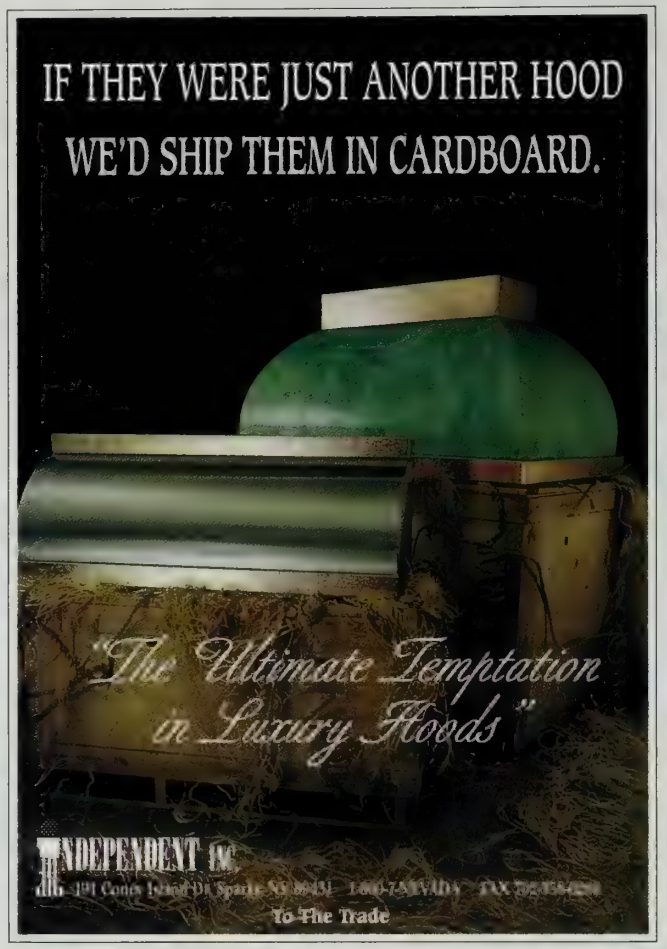
A SHOWCASE FOR THE FINEST
ANTIQUE RUG & PERIOD TAPESTRIES

12 MADISON AVENUE NEW YORK CITY NEW YORK 10016
PHONE 212 725 5444 FAX 212 725 4554 WWW.GALERIESHABAB.COM

APPOINTMENT IS SUGGESTED

A SOURCE FOR DESIGNERS

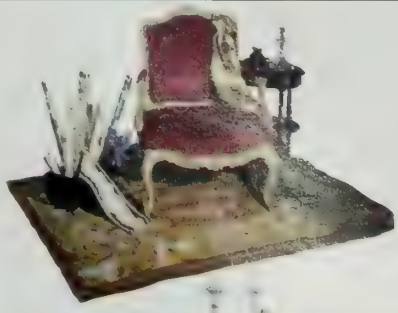
TISCHLER UND SOHN
WINDOWS AND DOORS
schler und Sohn (USA) Ltd. Windows and Doors Stamford, CT 06901 USA Telephone 203/674-0600 Telefax 203/674-0601

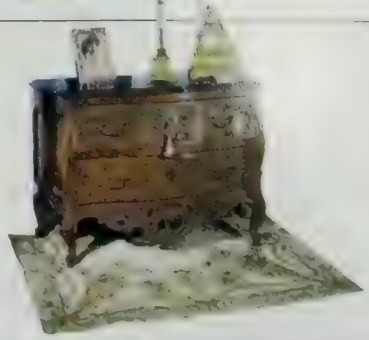


Designed by Shinichiro Abé

Landscape Architecture
Interior/Exterior
Estate Design
International

ZEN Associates, Inc.
124 Boston Post Road
Sudbury, MA 01776-02406
(978) 443-6222 Fax (978) 443-0368
http://www.zenassociates.com





Girard-Emilia
Masters of Detail

200 LEXINGTON AVE., SUITE 502 NYC 10016 212 679-4665 • 1855 GRIFFIN RD., DANIA, SUITE B268, FL 33004 305 920-8

Accept our old-fashioned invitation to visit our newfangled web site:

www.florianpapp.com

For three generations Florian Papp has carefully selected the finest antiques and works of art, and have proudly exhibited "the chosen few" in our Madison Avenue gallery.

Although we believe the Internet will never replace first-hand contact with an antique or work of art, our web site will provide you with immediacy and accessibility in your search. It's very easy to use—just like flipping the pages of a catalog. In fact, the Florian Papp web site is our current catalog with our complete collection including new acquisitions added as we discover them.

Florian Papp

ANTIQUES AND PAINTINGS

SINCE 1900, WE GUARANTEE QUALITY, AUTHENTICITY AND VALUE.

962 MADISON AVENUE • NEW YORK CITY 10021 • (212) 288-6770

E-MAIL: papp@florianpapp.com

TUCKER ROBBINS

366 West 15th Street
New York, New York 10011
212.366.4427 Fax 212.366.6697
www.tuckerrobbins.com

immerse yourself.
Let yourself go.
Enter the world of American Leather.
Sizzling colors.
and provocative styles that
awaken the senses.
Your world.
absorb the color.
Feel the comfort.
release the passion.
the real
you.
AMERICANLEATHER
70 Styles. 70 Colors Custom Made 4 Week Delivery
For our dealer nearest you, call 1-800-655-5040 ext. 354
or visit our website at www.americanleather.com
Available through your designer.
Sandra – Designed by Mastercraft
©1999 American Leather

SACRED ART GALLERY

The Sacred, The Beautiful, The Divine

SPECIALIZING IN EXCEPTIONAL 15th – 20th CENTURY CHRISTIAN ART, both Decorative & Ecclesiastical. Museum Quality Russian & Greek Icons, European & Spanish Colonial wood sculpture, Old Master paintings, Altar niches, bronze, silver & carved crucifix's and other altar items. Also monstrance's, chalices & statuary.

40-PAGE COLOR CATALOG OF CURRENT OFFERINGS only $20.00 PPD

Sacred Art Gallery

2227 LINCOLN ST. • CEDAR FALLS, IOWA 50613 U.S.A.

PHONE: 319-266-0556 • FAX: 319-277-1252

http://sacredartgallery.com

WIDE PLANK FLOORING

A TRADITION AS OLD AS AMERICA

Carlisle RESTORATION LUMBER

www.wideplankflooring.com

1-800-595-9663

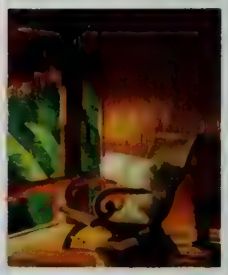
STODDARD, NH • SINCE 1966

EXCLUSIVELY FOR ART AND DESIGN RETAILERS

A PROFIT-BUILDING SALES OPPORTUNITY

ARCHITECTURAL DIGEST, the international magazine of fine interior design, can generate profits for you right at point-of-purchase. Take advantage of AD's sales potential by carrying it in your store. Your customers will appreciate the convenience – you'll enjoy the profits!

ARCHITECTURAL DIGEST



Interior: Linda Garland Photography: Tim Street-Porter

- No inventory investment – you pay nothing with your order
- Earn 30% profit on every copy sold
- Return unsold covers for full credit
- No shipping charge – orders shipped prepaid via UPS
- Guaranteed on-time delivery each month
- We ship to one or several addresses

If you call right away, we'll send you a handsome lucite retail display rack FREE with your first order.

Call 1-800-435-5003, ask for Bonnie and get started today!

continued from page 260

lounge room has predominantly square lines. Two chairs with low rectangular backs and upholstered squared arms set the tone. Britt calls the pieces Tiffany chairs, explaining that the famous designer Billy Baldwin, who helped to define the profession in the forties and fifties, adapted a square Louis XIII style to these chairs for a display he was doing at Tiffany's.

Britt plays with the scale in the lounge room in the same way he does in the living room. Two huge classical busts—one of the first Roman emperor, Augustus, and one of Virgil, the poet who gave credibility and immortality to Augustus's claims—stand on plinths on each side of the fireplace and lead the eye to the low ceiling.

Elements of whimsy appear in both color and objects. Britt points out that the neo-Chippendale chinoiserie chairs have light-catching slivers of bamboo worked into their fretwork frames; and there are touches of brass and gold in bowls and candlesticks. "These make the room shimmer and glitter," he says. Two antique Chinese statues of deer, symbols of wealth and longevity, hold sculpted fungus, also symbolizing longevity, in their mouths.

> "You must have a sense of horizontal movement in the same way you must have a sense of vertical scale."

Britt shops a lot in Asia, where he found the deer sculptures as well as the Chinese paintings of deities and the Burmese cinnabar-lacquered temple figures that, placed in the dining room, continue the overscale theme. "They preside directly opposite the door," says Britt, "and make you feel that this is a big, opulent room, instead of quite a small space." Large candlesticks surround a wide cinnabar-lacquered bowl on the table.

The master bedroom is the one place where the designer relaxed his vision to allow a little sentiment. "The husband had given the wife a set of twelve botanical prints when they were first married," he says, "and she wanted to use them for the bedroom. Although the prints are not as bold as other elements of the design, used in a grouping they make a very nice pattern of images."

Britt had the gilded and gessoed mirror in the bedroom made for the room. He also created the Louis XIV–style dining chairs, made in Bogotá, Colombia, and the dining table, made in the United States. When the necessary understanding of nuts and bolts is allied to the vision that is so evident in Britt's rooms, the result is design that is as coherent and solid as it is bold. □

continued from page 253

For their new property, the Schiffers turned to Otzoup, who's an old friend. The site he came up with, not far from their previous house and to the west of Palma, the island's capital city, was fully protected. "No one can build a house in front of it; no one can build a house behind it," she says. "And the woods around it belong to us. So we're totally alone."

A longtime Majorca resident who's now in his eighties, the Russian-born Otzoup has, through his firm, Otzoup Moner Design, created over a thousand houses on the island. He denies the existence of a typical Majorcan house; instead, he says, the island contains lots of disparate styles. What they have in common is sheer Mediterraneanness—"Where to get the air and the view and shadow is most important," says Otzoup, who has a simple philosophy. "I go from the inside to the outside. I don't make a decoration and put the people in it. First you have to make good bones."

He describes Casa Schiffer as "a little bit like adobe," with its thick walls and multilevel tile roof. He conceived the house in the shape of a cross, one that's entered through the shortest axis. "The passageway is very important in the Mediterranean," he says. Certainly it is here. As you step through the doorway, water shimmers miragelike in the distance; walking through the short hallway, you feel as if you're about to step first into the pool, then into the sea.

Both Claudia Schiffer and her mother had strong ideas about how they wanted the rooms to flow. "I worked a lot on the plans with the Schiffer ladies," the architect recalls. "Claudia wanted it like this—a passageway, then rooms, boom, boom, boom, all of them more or less equal." The layout is simple: Common rooms, including a dining room and two side-by-side living rooms, are downstairs, as are the parents' bedrooms; their children's bedrooms are upstairs. Claudia's is larger than the others, but only by a bit.

Unlike the family's earlier Majorcan house, this one is in neutral tones. "We wanted straightforward earth colors," Schiffer says. They found just the right shade for the exterior walls through trial and error ("We tried lots of yellow paint, and we mixed," as Gudrun Schiffer puts it). For the interior, they wanted to start with a clean slate. They sold their existing furniture, then took off on a shopping spree that lasted, intermittently, for two years. Throughout the process, mother and daughter held to one simple rule: "We always tried to find things that we both liked very much," says Gudrun. "We worked as a team."

"We were going from furniture fair to furniture fair, from Valencia to Cologne to Paris," continues her daughter. "You have everything at these fairs, from Italian to French design. For weeks we changed things, redecorated things, to see what fit with the house." When both of them fell for something—such as distressed furniture from Becara, a

A/AD/1199

Amdega Conservatories, hand made in England since 1874 from the finest timber and glass.

Call **1-800-922-0110** for your nearest design office, or send $10 for our color brochure.

AMDEGA

ESTABLISHED 1874

Amdega and Machin Conservatories,
3515 Lakeshore Drive, St.Joseph, MI 49085

California | Connecticut | Georgia | Illinois | Michigan | New Jersey | Utah | Virginia | Canada

Spanish company—they tended to do so in a big way. Thus some elements recur, soothingly, in every room. Both living rooms, for example, feature lushly textured sofas, wing chairs and pillows—all from Fendi. In one room these are dark; in the other, light.

Also ubiquitous are some austerely beautiful lead mirrors from Holland, which hang in the entrance hall, among other rooms. "We love all these straight lines," she says of the sleek nesting tables by a German company called Gunther Lambert, which also created the gleaming, outsize dining table and the wicker furniture, including an outdoor bed, a family favorite, on the terrace. For sheer quantity, nothing beats the Moroccan lanterns, bought in Madrid, that dot the house, inside and out.

Claudia Schiffer set the tone for the interiors. Because she's an animal lover, there are insects on lampshades and ashtrays, jungle animals on cushions and starfish everywhere, both fake and real. Then there's the huge portrait of a lion by noted fashion photographer Patrick Demarchelier, which dominates one of the living rooms.

As in so many parts of Spain, an Arabic influence can be felt. Schiffer picked up the ornate, mother-of-pearl–inlaid furniture during a hectic fashion shoot in Lebanon. "I'd seen this kind of furniture in a magazine. When I arrived in Beirut, I said to the people I was working with, 'Quick, this is what I'm after!' " They directed her to a local antiques shop, where, during a break from photography, she bought one piece after another.

Similarly, she often buys art on the fly. She loves browsing in galleries "only to find things I fall in love with, not to find investments," she says. "I like to support artists and help them get well known. Then I can meet them." Throughout the house, she had ledges incorporated into the walls for displaying art. In the dining room, one holds a stunning row of large, African-inspired works by a favorite photographer, Peter Beard.

If there's one room, besides her ethereal white-on-white bedroom, that can be said to be exclusively Claudia Schiffer's, it's the downstairs gym, where she works out—reluctantly—each day with a personal trainer. Her slenderness is hard won. "I'm always on a diet," she says with a sigh. "I have to watch what I eat. I have to exercise all the time."

As for her future plans, she intends to keep modeling—"It's too early to have children and slow down," she says—while also working on her budding film career. As for her newly revealed talent for interior design, one senses that there will be more houses, more rooms. Wherever in the world these happen to be, pulling them together will no doubt remain, at least in part, a mother-daughter collaboration. After all, why mess with a winning team? "These girls are very good," Otzoup says. "They have a very good eye." □

Crystal Farm
ANTLER CHANDELIERS *and* FURNITURE

18 Antelope Road, Redstone, CO 81623 • Phone 970-963-2350 To the Trade
Sixty-page color catalogue $25 U.S. ($35 abroad)

Old World Stoneworks

Introducing our
all new line of
cast stone mantels

Write or call
for free catalog

800-600-8336

5400 Miller Ave.
Dallas, TX 75206

Also custom mantels and other cast stone products to the trade.
www.oldworldstoneworks.com

continued from page 207

mey says—to emphasize the sense of lightness and openness to the park and the skyline views.

The study/guest bedroom is set in a cube, with exterior walls in white glass, that appears to float against the volume of the living area and the entrance hall. The interior is lined with beech-and-cherry cabinetry and, on one wall, a grid of suede panels; in the center is a desk reproduced from a design by Jacques-Emile Ruhlmann. The living area, while only slightly larger than the study/guest bedroom, is divided into a main seating area and the small alcove near the bay window.

Much of the freestanding furniture is in the style of Ruhlmann—splendid Art Déco pieces that accentuate the three-dimensional Cubist composition. Sumptuous fabrics were selected with interior designer Vivien Baraban. Over the years, as his architecture has become more intricate and farther removed from its stark, white beginnings, Gwathmey has grown comfortable with furniture whose luxurious textures and contrasting patterns engage in a dialogue with the shell he is creating. The sense of richness, combined with geometric rigor, extends to the master bedroom, designed as a rotunda, and to the baths, which have onyx countertops and sandstone floors and shower enclosures.

There is as much formal invention in this pied-à-terre as there is in many of Gwathmey's houses.

"Of all the apartments I've done, this is the most dynamic, and the most intense," Gwathmey says. "It was a set of explorations both for me and for the clients."

"I encounter challenges all the time in business, but I've never had the challenge of creating a space before," the husband says. "Charles Gwathmey has had a profound impact on the way I look at things. To take something as small as this and make something so serene and unique—I can only say that he delivered more than I had expected." □

continued from page 224

there is so much glass, including doors that recess to create larger rooms, the ocean can be seen through the house from the rear gardens and terraces. One clever adjustment that Ronchetti has made in similar ocean-facing houses and that he made on this project to considerable effect: The balconies are dropped three feet below the floor of the living spaces so that the railing does not obstruct the views. The patio furniture also sinks down and out of sight.

This kind of sensitivity is representative of Ronchetti's work and is especially evident in his choice of building materials, whose palette he drew from the bluff. The house's primary component is beige limestone, cued to the sand dunes, which have built up in shape and distinctive hue over millions of years. Exterior walls are a combination of lightly sanded stucco with accents of Douglas fir, which has been brushed, polished and sanded to burnish its grain, then given a bleaching stain and a finish wash that preserves the natural wood color but doesn't fade with aging. "Instant patina," is how the architect describes the result. Sandstone flooring, used both indoors and out, completes the list of basic materials.

A similar integrity of materials and palette also characterizes Dwork's decoration. He and his clients decided that as they were consolidating furniture from two houses, they wouldn't need to buy anything else for the new residence; upholstered furniture could be redone, but that was as much change as they would require. Given limitations that, in their way, were analogous to Ronchetti's restrictions with the site, Dwork was unfazed. "It so happens that over the years they've amassed a handsome collection of antiques," he says. "We combined the best of both houses and edited out the leftovers."

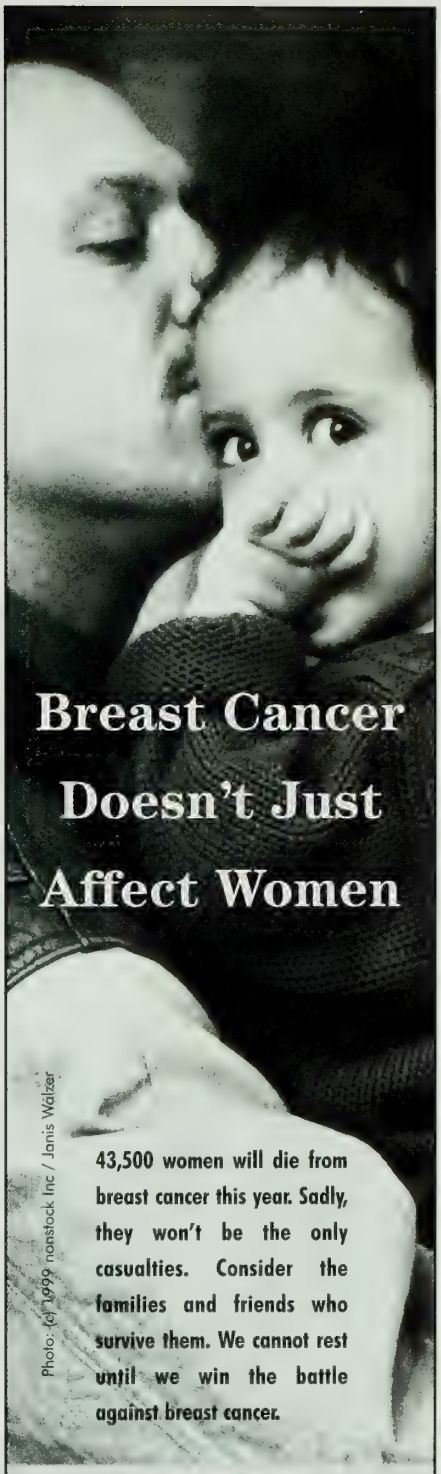
Most of the existing upholstered furniture was Dwork's design, and it was freshened up by being re-covered in neutral (gray, beige, ivory) textiles. In the living room, he laid out a single seating area that functions well for large parties but can be divided into two smaller groupings if needed. The essence of the trademark Dwork style means establishing a simple classic tone with his upholstered furniture; adding strong antiques—for example, a seventeenth-century Flemish cupboard and William and Mary–style chairs; and introducing a counterpoint with one or two contemporary pieces, such as the bronze low table designed by Bruno Romeda, a sculptor who also supplied the bold bronze circle that stands watch over the pool. Artworks, in this case mostly drawn from the husband's collection of western Americana, personalize and complete the interior.

Dwork's formula continues in the dining room, where a contemporary lacquered table of his design is combined with an English country sideboard and a nineteenth-century Amish quilt, and in the family room as well. It is in this convivial modern version of the great room (kitchen, eating area, seating area) that the couple, unsurprisingly, spend most of their time.

Possibly the greatest attraction for Melvin Dwork's clients is the indoor-outdoor nature of the house, which allows them to live very differently from the way they did in the Midwest. The surrounding hills are forested with eucalyptus, acacia and olive trees, which are imported but drought tolerant and appropriate to the zone; bobcats and hawks frequent the area. When the sliding doors are opened, ocean breezes keep the interiors cool and sweetly scented.

"It was the setting that sold us," remarks the wife, "but it's the house that has convinced us that we will remain here forever." □

"The lot captured our hearts," says the wife. "It has a view of the ocean, forests and open sky; the setting is private and peaceful. It's the best of California."



THE BREAST CANCER RESEARCH FOUNDATION
A Cure in Our Lifetime

For more information, please contact:
The Breast Cancer Research Foundation
767 Fifth Avenue, Suite 4600, New York, NY 10153
Phone: (212) 572-4249 Fax: (212) 572-5766
E-mail: bcrf@estee.com Website: bcrfcure.org

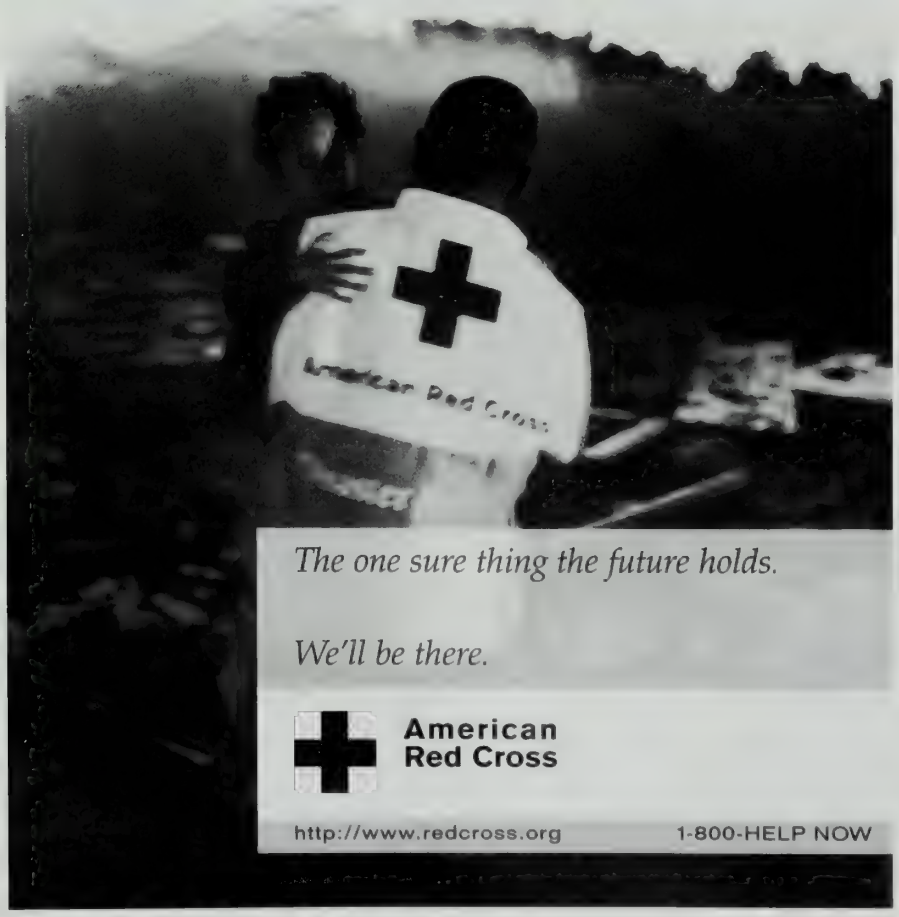
CNG

Experience the World of Arté

Only Arté de Mexico can offer such a comprehensive line of premier products. Our lighting collections feature over 400 different hand-forged wrought iron lighting fixtures. Our catalog of iron furniture now includes over 165 designs, each available in 30 distinct hand-applied finishes. We also produce the world's largest line of lighting and furniture created from naturally shed antlers.

For more information, please contact your local sales representative, or call our customer service department.

ARTE DE MEXICO
1000 Chestnut Street, Burbank, California 91506
(818) 508-0993 • Fax, (818) 563-1015
www.artedemexico.com



continued from page 269

an cotton dhurrie rug with a commode that Gregga admits is "almost too grand for the room."

Much of the art in the house reveals both the sure taste of the designers and the personal taste of the owners, none of whom are afraid of idiosyncrasy. In the master bedroom, for instance, is a set of hand-colored nineteenth-century French engravings of cactuses, which the designers found in Paris. In the living room are several photographs of tulips printed on celluloid. The designers saw the originals in the windows of the Ralph Lauren store in New York; they searched out the photographer, Leendert Blok, and purchased this set. Finally, in the study, there is a builder's pencil rendering of different views of a sailboat, done in the style of sixteenth-century shipbuilding drawings for Spanish galleons.

The husband is an avid sailor, in fact, and has a vintage Streblow motorboat as well as a seaplane. The lake is central to the life of this house. "I was brought up in a family with a lake house," says the wife, "and I think being around water is one of the nicest parts of life." In summer there is boating, swimming and waterskiing; and at all seasons the light

> "The house was called Casa del Sueño, which means House of Dreams," says the wife. "We wanted to make that dream come true again."

from the water fills the rooms and brings the blue of the vases, carpets and fabrics alive.

The lake's grand old days, in the era of trains and private steamers, are evoked most powerfully by the so-called boathouse, also built in the 1920s. Designed to resemble a lake steamer that might have just been moored on the lawn, it's now used as a guesthouse. "It's a great eccentric touch," says Bruce Gregga. "You move that baby, and you'll be in trouble." □

continued from page 235

come together in an integrated whole."

Another hurdle was the lack of closet space, which was never a problem for the hotel's transient guests. Downey came up with an ingenious solution: Off the living room, she created a small dressing room/sitting area lined with closets to hold any overflow from the Starks' wardrobes.

Downey also managed to steal space for additional closets on either side of the bed in the master suite. And by mirroring the doors, she not only enlarged the space but allowed a double view of the Art Déco Chrysler Building outside the windows.

As far as the two teenagers' rooms were concerned, Downey suggested they choose their own ambience—"without Mother"—while directing them toward something that would not grate against the whole. Bookshelves, stereo cabinets and computer adjuncts were all part of the deal, as was picking out their own fabrics from a generous group preselected by the persuasive Downey.

"She's persuasive all right," says John Stark, "but what's important is that she managed to get our imprint as well as hers."

The name Stark has been making its own imprint for over sixty years. "The firm was started by my parents, Arthur and Nadia Stark," he says. "My dad was the first to go to Europe and bring back French designs, copying the Aubussons and needlepoint. Many of those same classic designs are still hot sellers.

"Then, when I was a junior in college, my father died suddenly, and I decided to finish at NYU nights so I could help my mother," he continues. "About a year later we were joined by my brother, Steve, and since 1970, even after our mother passed away, we've shared the same office." The family-owned company has grown to be the largest decorative supply house in the world, with over twenty showrooms in the United States and one in London.

Elsie de Wolfe, Dorothy Draper, Eleanor McMillen Brown, Billy Baldwin and such clients as the Whitneys, Paleys, Harrimans and Windsors are all part of the Stark legacy. When asked about today's roster, John Stark simply says, "Everybody. After all, we have carpeting from ten dollars to a thousand a yard and buyers from places as remote as Tibet. But my biggest thrill was our project for the White House. Jackie Kennedy had first ordered everything specially made in France, but the president was adamant about having everything made in America. They argued right in front of me; it was wonderful. But in the end the president won," Stark says with a smile.

Downey and Stark shared the same mentor—the famed Billy Baldwin. "My father had just died," recounts Stark, "when Baldwin walked into the showroom and pointed for me to help him. I had no idea who he was, but I must've done something right, because after that he never used another 'boy.' He taught me a lot, beginning with, 'Never forget that a room starts from the rug up.'"

Downey remembers that someone brought Baldwin as a guest to her Palm Beach house. "Who helped you with the design?" he asked tactfully, unaware that she was a fledgling decorator. Baldwin always used the word *helped* because he knew clients liked to take credit. "No one," Downey mumbled uncertainly. Then Baldwin said, "You've got a natural sense of color, young lady. Don't ever lose it. Color's not easy to use."

"The great advantage of a hotel is that it's a refuge from home life," George Bernard Shaw once said. When asked if she believes that is true, Andrea Stark replies, "As long as you can get Ann Downey to decorate." □

Elsie de Wolfe, Dorothy Draper, Eleanor McMillen Brown, Billy Baldwin and such clients as the Windsors are all part of the Stark legacy.

This Is The Most Important Resource Your Designer Uses.

Learn why a successful design project begins by listening to your ideas and understanding your needs.

Through the ASID **Worldwide Interior Design Referral Service**, we can put you in touch with a design professional in your area who will manage and coordinate your project, adding value to your budget and to your expectations.

Worldwide Interior Design Referral Service

1-800-775-ASID

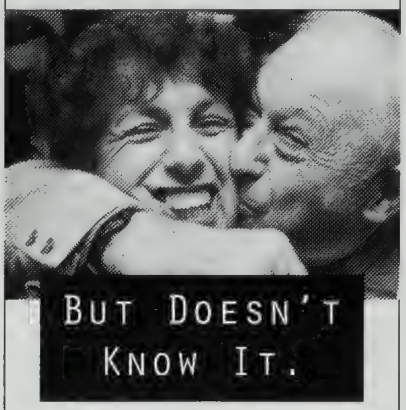
a service of

ASID

American Society of Interior Designers

www.interiors.org

AUGUSTA HOPKINS HAS IT.



Augusta Hopkins has been going through lots of physical changes lately. She thinks she's just getting on in years. Truth is, Augusta has diabetes. The problem is, she doesn't know it. Just like 8 million other Americans. And you could be one of them. If you're over 45, underactive, overweight and have a family history of diabetes like Augusta, call the American Diabetes Association at 1-800-DIABETES (1-800-342-2383).

DON'T BE BLIND TO DIABETES.

American Diabetes Association®

continued from page 289

And so, thanks to a combination of experience and invention, each of those bedrooms took on a personality of its own. In other rooms, Lord tried to marry a sense of home with a sense of theater. "But not *too* much," he says. "Guests arrive tired, after all. They don't need bright colors shouting at them, or the challenge of figuring out how to work elaborate curtains. I did feel free to increase the design voltage a bit—some chinoiserie here, an exaggerated swag there." He offers the entrance hall as an example. "Georgian and Regency entrance halls often had a display of armory to impress visitors, so I found some halberds in a local antiques shop. Typically, the room would have been deliberately bare—no upholstery, since the messengers waiting there would certainly have had wet coats—so we bought some antique hall chairs. A room doesn't have to be red and upholstered to be cozy."

The glitter of chandeliers is part of the drama. Most are antique, but two were designed by Lord using antique glass he bought at a country house sale where he found a trestle table loaded with pieces from eight broken chandeliers: drops, arms, swags, "the kind of old English and Venetian lead crystal that sends rainbows all over the room," he says.

Paintings, drawings and prints in the hotel either depict people who lived in Bath or are by artists who lived there, a policy that doesn't limit their collecting, since, as William Thackeray wrote, "all history went and bathed and drank there." The duke of York, a younger son of George III's, lived at number 16. Jane Austen, Thomas Gainsborough, playwright Richard Brinsley Sheridan, caricaturist Thomas Rowlandson, actress Sarah Siddons—all would have known the house, if only as admirers of the crescent on their walks about town.

People still come to Bath for their health, though symptoms have changed. "Guests arrive jaded, jangled, burned out, stressed out, wound up, on edge, on their knees," says Ross Stevenson, the hotel's former general manager, now the general manager at the Cliveden hotel. "Stress is the great twentieth-century complaint. Guests are ready to be looked after, and part of the staff's job is to show them how they can relax." He mentions the new Bath House, in a converted eighteenth-century carriage house at the end of the garden, offering ancient Western and Eastern therapies, such as water treatment and massage. "It's not a health resort—it's not about carrot juice and torture—but the staff does everything it can to help people relax," he says. "The Royal Crescent is updating what Bath has always been about."

The house itself is part of that plan to soothe, and it does so by encouraging guests to sit in the garden and listen to the birds, play croquet, read by the fire or just waste a little time looking out the window. Later they might take a cruise on the *Lady Sophina*, the hotel's dainty mahogany launch from the 1920s, which darts among the heavier boats on the Kennet and Avon Canal like a stylish fairy queen. White linen, hot coffee and croissants are de rigueur for morning cruises; champagne in a silver ice bucket marks the evening sails through a quiet, green world of kingfishers and wild roses. On still evenings, the hotel's own hot-air balloon ascends from the crescent's front lawn.

After dark, the old cobbled street is quiet. Neighbors walk their dogs and stop to chat. It's not difficult to picture Mrs. Montagu walking on the "Residents Only" lawn in front—what she called the "threshold" of the house. From there or the park beyond, the whole curve of the crescent can be seen in a glance. The drawing room draperies are always left open, and the house glows with the light of a dozen chandeliers. The grandeur is breathtaking.

"The architecture can be daunting for arriving guests," says doorman Sean Monaghan. "The bells may have rung a welcome in the eighteenth century, but today guests get me: six feet of uniform and a grin with a top hat. I see them arrive all tense—maybe they've had an afternoon of driving on 'the wrong side of the road'—and the first thing they ask is where they can get rid of the car. My answer is, 'Right here. We'll take care of everything. Calm down.' Only then do they notice the view, the house, the welcoming fire just inside the door, and they realize things are looking up. They're not even through that door before they're saying to themselves, 'I'm going to like this.'" □

continued from page 243

ernor of Louisiana and whose son once owned the house, and turned it into a fountain. The garden itself, he freely admits, was a particular challenge. "I could never get it right," he remembers. "Finally, after a trip to France, I came up with the idea of the parterres." He also planted a variety of citrus trees, which bloom at different times and contribute to the garden's fragrance, as well as one of the same species of roses as at Giverny. A tiny pond comes right up to the edge of the house; an ancient gnarled wisteria, perhaps as old as the cottage itself, offers shelter and shade.

In a book titled *Gumbo Ya-Ya* (meaning "Everybody Talks at Once"), which chronicles the legends, folk tales and habits of Louisiana and was originally written as part of the WPA's Federal Writers' Project, the domestic life of the Creoles is minutely and charmingly described. "The Creole's home was always his pride," we are told. "Especially the first parlor. Whatever wealth or pretensions a Creole possessed went into this room, and many of its furnishings were imported from France. Never was this salon open to casual intrusion, but always kept tightly closed against the sun and air so that the rugs and furniture would not fade. This room was only for very special company, weddings, funerals and celebrations."

> "It's not a large house," says Rodney Smith, "but we like its compactness. We like that it feels cloistered and private."

Although the Smiths allow a little more activity in their salon, as indeed in the rest of their house, the sense of pride, the protection from sunlight and the European flavor are all still much in evidence. "Chalk it up to the power of the past," Rodney Smith says. "These houses are very strong. They only let you do certain things to them. Most of all, I believe, they want you to respect them." □

DESIGN IN SITE

Visit the Web for Information about these Architectural Digest Advertisers

www.acura.com
Please visit our website for more information on the full line of Acura automobiles
ACURA

www.art.com
Thousands of prints, photographs and other cool stuff. It's simple. It's fun. Art doesn't get any more modern than this
art.com

www.bernhardt.com
Furniture makers since 1889.
BERNHARDT

www.britishairways.com
The British Airways Venture Club offers your small to medium company the opportunity to earn points for employees' travel
BRITISH AIRWAYS

www.caldwellsnyder.com
Contemporary paintings and sculpture by European and American artists.
CALDWELLSNYDER

www.centuryfurniture.com
Eclectic, traditional, contemporary, Italian and Asian styles.
CENTURY

www.chevrolet.com
Visit our website for the latest information about Corvette, the only sports car that matters

www.cunardline.com
Enjoy timeless elegance, incomparable service, intriguing destinations and, quite simply, a more cultivated experience
CUNARD

www.decorativecrafts.com
Featuring our extensive collection of the finest hand-made furniture from Italy.
DECORATIVE CRAFTS

www.downsview.com
Design innovation and commitment to quality make Downsview the premier choice in kitchen cabinetry.
DOWNSVIEW KITCHENS

www.drexelheritage.com
Beyond the practical rigors of daily life Drexel Heritage—furniture for the way you live
DREXEL HERITAGE

www.firemansfund.com
To find an insurance agent in your area, go to Agent Search on our website.
Fireman's Fund

www.flausa.com
For your free Florida Vacation Guide, visit our website at www flausa com
FLA USA VISIT FLORIDA

www.glen-eden.com
Glen Eden manufactures 100% New Zealand wool carpets and rugs for residential and commercial use
Glen Eden

www.greygoosevodka.com
Rated #1. The world's best-tasting vodka. The fastest-growing ultra-premium brand.
GREY GOOSE VODKA

www.hollandamerica.com
Imagine exploring the world's most desirable islands, beaches and cities—and unpacking only once.
Holland America

www.homeportfolio.com
Your portfolio of the world's best in home design
portfolio

www.infiniti.com
Visit your Infiniti retailer to experience a Guest Drive® of the all-new Infiniti I30™ performance-luxury sedan
INFINITI

www.italtrade.com
Discover which industries the Italian Trade Commission represents in the U.S
Italian Trade Commission

www.jjill.com
J Jill features sophisticated casual apparel for women Visit our site for new fall fashions, to make a purchase or request a catalog
J. JILL

www.johnwiddicomb.com
High-end residential furniture
JW

www.jrobertscott.com
Offering the finest in furnishings, fabrics, lighting and accessories design by Sally Sirkin Lewis.
J. ROBERT SCOTT

www.karastan.com
Karastan's website features tips on fashion, style and design Search by style, color or texture and view in one of the room settings available
Karastan

www.kingsleybate.com
Elegant outdoor furniture in solid teak.
KINGSLEY~BATE

www.mastercard.com
Visit MasterCard Exclusives™ online to find great prices on travel packages and cruises
MasterCard

www.mbusa.com
To receive a complimentary brochure about the newest Mercedes-Benz, visit www mbusa com
Mercedes-Benz

www.mlol.ml.com
No matter what you want to achieve, we can help Ask Merrill
Merrill Lynch

www.nationalupholstering.com
Since 1918, we have been refining and perfecting the practice of building value into furniture
nu

nissandriven.com
The New 2000 Maxima from Nissan Cars Like It 0 For more information, click nissandriven com
NISSAN DRIVEN.

www.parkavenue.buick.com
Luxury Pure and Simple The elegant luxury sedan for those who appreciate style and good taste
Park Avenue Buick

preciousplatinum.com
To learn more about the world's strongest and most precious metal, please contact the Platinum Guild International USA
PLATINUM GUILD INTERNATIONAL

www.prudential.com
The Rock Solid choice on the Web for your financial needs
Prudential

www.rado.com
Rado world leader in scratch-proof design watches. Unique designs executed in unique materials Reality that lasts
RADO Switzerland

www.roche-bobois.com
Discover Roche-Bobois' exclusive collections of European home furnishings: Les Contemporains, Les Voyages and Les Provinciales
BOBOIS

www.ruthschris.com
USDA prime steak, fine wines, gift certificates, private dining
RUTH'S CHRIS STEAK HOUSE

www.seabourn.com
Choose between three styles of intimate ships, each offering its own distinct interpretation of luxury, service and comfort
SEABOURN

www.snaidero-usa.com
View the entire collection of luxury designer kitchens by Snaidero, Italy's leading kitchen manufacturer
snaidero

www.subzero.com
Sub-Zero's 400 Series wine storage equipment, built-in 600 Series and integrated 700 Series provide leading refrigeration solutions
SUB-ZERO

www.totousa.com
A complete guide to TOTO high-performance toilets, lavatories and accessories
TOTO Perfection by Design

www.toyota.com
For information regarding the new Avalon, Toyota's most spacious, luxurious sedan, visit our website
TOYOTA

www.waterford-usa.com
Waterford Society Specially-commissioned limited editions by Waterford Crystal and other perks
WATERFORD

www.waterworks.net
Everything you need to outfit the bathroom in complete luxury is available across the country at Waterworks
WATERWORKS

www.woolsnz.com
Wools of New Zealand Brand carpets—the best in the world View over 1,000 samples
NEW ZEALAND

www.yamaha.com
Yamaha, known for superior quality worldwide provides a full line of musical instruments
YAMAHA

TO *the* TRADE

MANHATTAN GOLD MINE

Let's say I have a 16th-century painting that's three feet by four feet; they'll have a period frame for it," art and antiques dealer **Michael Connors** says of **Spiegel Fine Framing and Restoration** in New York. David Spiegel (right), who works with son Daniel, recently found a frame for a Pissarro owned by Connors, and he has hundreds of European and American models, from the 15th century to the present, that can be cut or lengthened to fit. In business for 40 years, Spiegel also regilds frames and specializes in mirror repair and eglomise work. "Old mirrors had a mercury backing, which gave them a particular sparkle," he says. "We can't use mercury anymore, but we can imitate that sparkle." Spiegel Fine Framing and Restoration, 308 Bowery, New York, NY 10012; 212/475-5630.

BRUCE BUCK

FOREIGN APPEAL

I sell only to American decorators," is the surprising response of Paris dealer **Georges-Guillaume Cassan** when asked who his clients are. Because of the massive scale of the furniture he displays at his stand (below) at the Marché Serpette on weekends, Cassan figures only designers such as **Stephen Sills** and **Peter Marino** would know what to do with such large pieces. His inventory, despite its size, has a rapid turnover, so items like a 1954 mahogany buffet decorated with ceramic panels, a table designed by D. I. M. (Décoration Intérieure Moderne) and a screen with a picture of the port of Marseilles painted by Jacques

BENEDICTE REITH

Thevenet in 1934 usually are sold right away. Cassan also is fond of sculpture and has 1930s pieces by Paul-Albert Gautier and others in the Carriès school. "My greatest pleasure," says Cassan, "is to buy an unsigned piece and identify its maker." Georges-Guillaume Cassan, Stand 6, Allée 2, 110 rue des Rosiers, 93400 Saint-Ouen; 33-1-42-62-21-98.

continued on page 304

POPULAR MOSAICS

Juan Montoya says, "**Paris Ceramics** has a great variety of unusual stones, like Jerusalem limestone, and mosaics in different patterns that we can use in combination in kitchens and baths." The London-based company opened in New York about six years ago, catering to design professionals such as **David Easton** and **Victoria Hagan**, and recently it doubled the size of its showroom.

While Paris Ceramics has always offered tilework and many kinds of carved and fitted stone, its own line of mosaics, which are cut and assembled in Italy and Israel, has vastly expanded. Among current designs are *Bird Mosaic*, taken from an ancient Pompeian image that shows geese and crows pecking at grain, and *Vitruvian Scroll*, which was named for the Roman architect. *Floral Mosaic*, a diaper pattern in green and beige, was made on commission and is now part of the line. Paris Ceramics, 150 E. 58th St., New York, NY 10155; 212/644-2782.

COURTESY PARIS CERAMICS

COURTESY PARIS CERAMICS

***Vitruvian Scroll*, far left, and *Floral Mosaic* at Paris Ceramics**

Beacon Hill

Beacon Hill Standard Time

Match the unexpected in color and texture to the neoclassical in design and discover a room with as much future as history.

Available through Interior Designers and Architects

1.800.921.5050

FURNITURE FABRICS TRIM ACCESSORIES

TO *the* TRADE

The entire pantheon of the design world, from **Robert A. M. Stern** to **Juan Pablo Molyneux**, has gone to the corner of Lexington Avenue and 57th Street for the last 14 years to buy 18th-century Aubussons and Savonneries, Wiener Werkstätte and Art Déco rugs and just about any fine carpet from **F. J. Hakimian**. "He has rugs that most other dealers just don't get," says **Michael Christiano**. "My peers sometimes say that Hakimian rugs are expensive, but no one else has anything like them."

Christiano recently bought a "simple and chic" Swedish Art Déco rug and an Aubusson from the Directoire period that he calls "architectural" because of its Neoclassical pattern. Aside from admiring Hakimian's eye, Christiano says the carpet dealer has a highly developed sense of architecture—if he sees a room, he can show rugs that would go best in the space.

Hakimian's love of architecture recently came into play when he commissioned the firm of **Ike Kligerman Barkley** to redesign his showroom (left and below left). "John Ike wanted the 1930s look of Jean-Michel Frank," says Hakimian, "and that was fine with me. We replastered the walls and used limed oak, which was very popular between 1920 and 1940, for the window and door frames."

Several floors above the showroom is a workroom where 20 highly trained craftspeople restore and conserve rugs. The restoration shop has more than 3,000 shades of natural wool, imported from all over the world. The most challenging task in recent memory was repairing a Bessarabian that had belonged to William Paley and had been badly damaged by his wheelchair. It took a year and a half to repair the rug, which was ultimately sold to Valentino for his château outside Paris. F. J. Hakimian, 136 E. 57th St., New York, NY 10022; 212/371-6900.

PETER AARONESTO

HAKIMIAN'S NEW LOOK

PETER AARONESTO

ELIZABETH II IN NEW YORK

When **Elizabeth Street** opened in lower Manhattan (AD at Large, Jan. 1992), it was an antique garden ornament business with large, handsomely worn stone objects set out in a loft and scattered across the empty green of a vacant lot on, of course, Elizabeth Street. Now director Michael Garden also has a midtown shop, where, in addition to antiques, he sells reproduction garden sculpture (left) and fire surrounds (above) carved in Europe. **David Kleinberg** is a big customer. Elizabeth Street, 1176 Second Ave., New York, NY 10021, 212/644-6969; 210 Elizabeth St., New York, NY 10012, 212/941-4800.

FELICIANO

FELICIANO

DESIGN ELEMENTS

Architect **Peter Cook** and designer **Bebe Winkler** make use of the catalogue of architectural elements from **Raymond Enkeboll Designs**, which has an inventory of 550 designs (right)—moldings, finials, mantels, corbels and onlays. Enkeboll started the L.A. company in 1956 as a furniture shop, and the firm's focus shifted to architectural embellishments in the 1980s. Son Stephen took over the 180-employee business in 1996, and the company continues to create custom mantels for clients who want to combine elements they see in the catalogue into their own unique pieces. Raymond Enkeboll Designs, 16506 Avalon Blvd., Carson, CA 90746; 310/532-1400.

continued on page 306

When you can have it exactly the way you want it

anything less won't do.

Plato Personalized Custom

Any style, any color, any finish, any wood, any size, anywhere—anything less wouldn't be you.

A Tradition of Quality and Design for Over 100 Years

The Intelligent Choice in Fine Custom Cabinetry

PLATO WOODWORK, INC.

For the dealer nearest you

1-800-328-5924

Plato, Minnesota 55370

www.platowoodwork.com

IN THE SHOWROOMS

COURTESY JOHN ROSSELLI

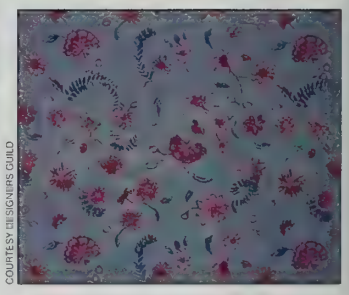
COURTESY JOHN ROSSELLI

● John Rosselli

Robert Kime, the English interior designer who is known for his famous clientele—the Prince of Wales, the Queen Mother and Andrew Lloyd Webber—is also noted for his re-creation of fabrics ranging from 17th- and 18th-century embroideries to the work of William Morris. Now those fabrics are available at John Rosselli (212/593-2060) in New York's D&D Building. *Oak Leaves* (above), chosen by Prince Charles for one of his residences, is a linen print, and so is *Jardinieres*, whose design of flowers arranged in a variety of pots has a chintz feeling. *Hydrangea* (above) has a bold allover pattern of pink blossoms and gray-green leaves on blue-green linen, and *Algiers*, taken from the pattern of a 19th-century Middle Eastern rug, has a design of red and black arabesques; it is printed on cream linen or silk.

● Oakmont

London-based Designers Guild, available in Los Angeles at Oakmont (310/659-1423), has created the Quanjin Collection of printed fabrics in unusually strong colors. *Uchiwa* is a linen with a design of flowers and fernlike leaves in several color combinations. *Sichang* has stripes printed on cotton: One stripe shows large white puffballs on purple; the next has small blue flowers with yellow leaves on white. *Quanjin* has broad maroon stripes with lavender dots alternating with narrow stripes that contain a ribbon pattern of red and blue flowers.



COURTESY DESIGNERS GUILD

Designers Guild's *Uchiwa* linen print, above, at Oakmont

At Donghia, a cotton-and-silk ribbed fabric called *Nicholas*, right

COURTESY DONGHIA

● Donghia

Donghia (212/935-3713), always modernist with a traditional richness of materials, has two new ribbed fabrics in jewel tones, named *Nicholas* and *Alexandra*. *Nicholas* has paired ribs separated by broader stripes in a variety of colors, including red and gold and blue and gold. *Alexandra* has a chenille stripe framing the ribs and comes in red and blue, gold and red, or blue and green. *Bindi* is a silklike fabric with a woven lotus design in raised gold on an irregularly ribbed background of anise, pistachio, cardamom, almond or cumin. □

COURTESY OSBORNE & LITTLE

● Osborne & Little

Lorca, the collection created by Manuel Canovas and named for his wife after he sold his eponymous fabric company, is being distributed by Osborne & Little (212/751-3333). The mustard yellows, warm pinks and light purples are vintage Canovas colors, but the designs, such as *Kangra*, are bold and new. Osborne & Little's new wallpaper collection includes *Catania*, which has a pattern of metallic leaves.

COURTESY OSBORNE & LITTLE

***Kangra*, below, from Manuel Canovas's new collection, Lorca**

***Catania*, left, from Osborne & Little's new wallpaper line**

Once you're up here,

you'll wish you had bought

our 2-year light bulb.

Available at The Home Depot®, Sears, Walgreens and other local retailers.

Philips. Light bulbs that last.™

When you consider all of the steps involved in changing a light bulb, you'll appreciate Philips. We make a line of bulbs that last a long time, including the Halogená™ light bulb guaranteed to last 2 years.* So next time you need light bulbs step up to Philips and kiss that ladder good-bye.

To find out more call 1-800-555-0050. www.lighting.philips.com/nam

*Guarantee based on four hours average usage per day/seven days per week, see package for details.

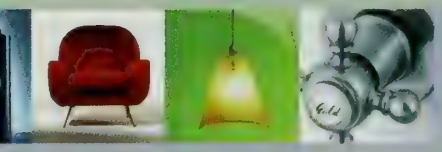
© 1999 Philips Electronics North America Corporation

PHILIPS

Let's make things better.

you can search the world over

for the finest in home design.



or you can just, well,

search the world over.

www.homeportfolio.com

homeportfolio.com

your portfolio of the world's best in home design.

AD DIRECTORY

A listing of the designers, architects and hotels featured in this issue

Pages 62–78:
Gandy/Peace, Inc.
349 Peachtree Hills Avenue
Atlanta, Georgia 30305
404/237-8681

Pages 96–106:
Cheng Design & Construction
2808 San Pablo Avenue
Berkeley, California 94720
510/849-3272

Pages 126–130:
Sally Sirkin Lewis
J. Robert Scott
8737 Melrose Avenue
Los Angeles, California 90069
310/659-4910

Pages 202–209:
Gwathmey Siegel & Associates Architects
475 Tenth Avenue
New York, New York 10018
212/947-1240

Vivien Baraban Interiors
1044 Stony Lane
Gladwyne, Pennsylvania 19035
610/519-9660

Pages 210–219:
Chatsworth Design Inc.
5100 Wisconsin Avenue N.W.
Washington, D.C. 20016
301/652-3904

Pages 220–227:
Melvin Dwork Inc.
196 Avenue of the Americas
New York, New York 10013
212/966-9600

Ronchetti Design, Inc.
P.O. Box 474
Rancho Santa Fe, California 92067
858/756-1033

Jeffrey Rule
452 Eighth Avenue
San Diego, California 92101
619/232-3645

Pages 228–235:
McMillen Inc.
155 East Fifty-sixth Street
New York, New York 10022
212/753-5600

Pages 236–243:
Rodney R. Smith
Soniat House Antiques Galleries
1130–39 Chartres Street
New Orleans, Louisiana 70116
504/522-0570

Pages 244–253:
Otzoup Moner Design
Es Garrover 9
07157 Puerto Andratx, Majorca, Spain
34-971-672772

Pages 254–261:
Thomas Britt Incorporated
136 East Fifty-seventh Street
New York, New York 10022
212/752-9870

Pages 262–269:
Bruce Gregga Interiors
1203 North State Parkway
Chicago, Illinois 60610
312/787-0017

Scott Byron & Co.
30088 North Skokie Highway
Lake Bluff, Illinois 60044
847/689-0266

Pages 270–277:
Carolyn Tyler
Stones of Fire
2022 Cliff Drive
Santa Barbara, California 93109
805/966-0031

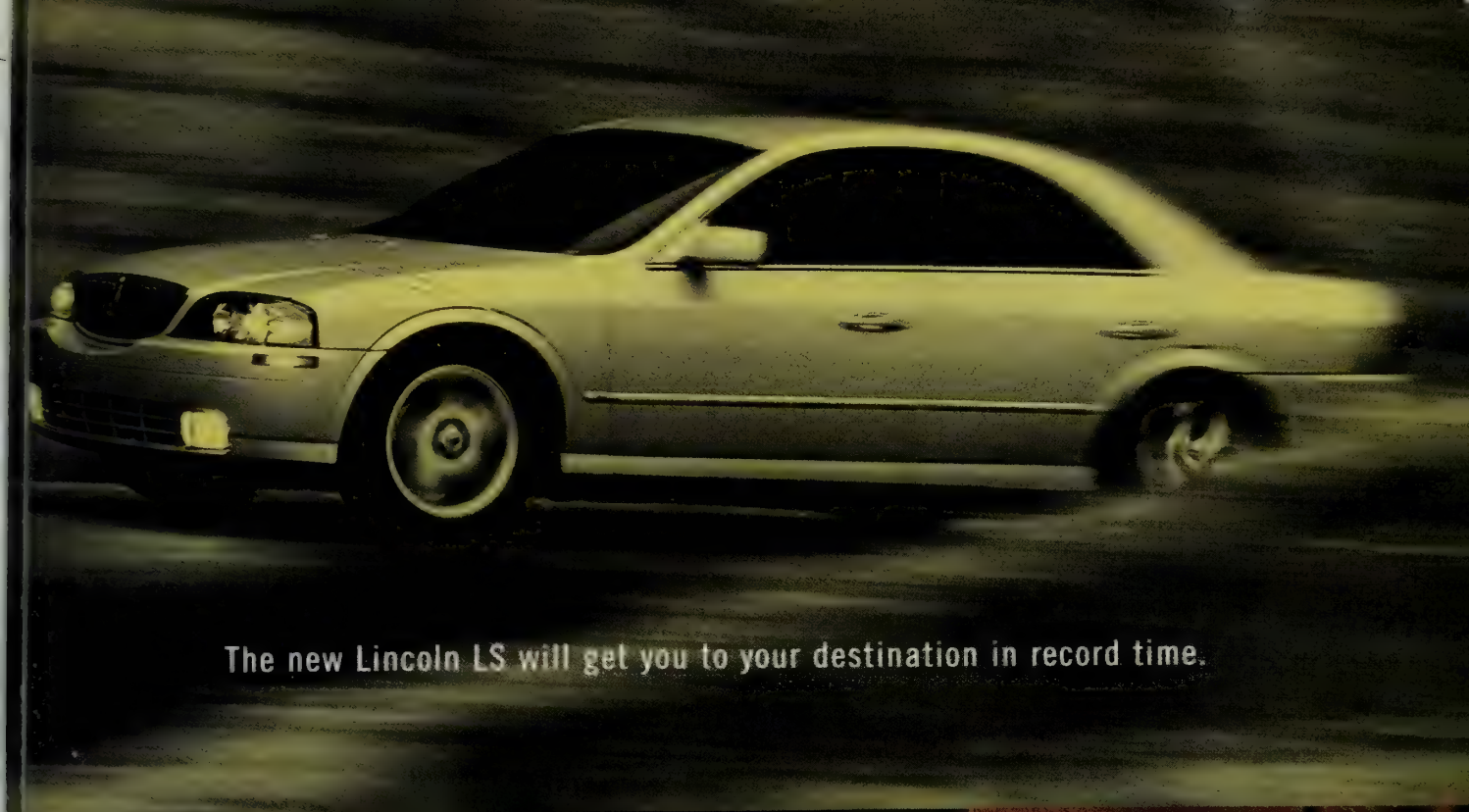
Pages 278–285:
Geoffrey Bradfield Inc.
105 East Sixty-third Street
New York, New York 10021
212/758-1773

Pages 286–292:
The Royal Crescent Hotel
16 Royal Crescent
Bath BA1 2LS, England
44-1225-823-333

Rupert Lord Interior Design
48 Draycott Place
London SW3 2SA, England
44-171-584-3435 □

Architectural Digest (ISSN 0003-8520) is a registered trademark of Advance Magazine Publishers Inc., published through its division, The Condé Nast Publications Inc. Copyright © 1999 by The Condé Nast Publications Inc. All rights reserved. *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, CA 90048, is published monthly by The Condé Nast Publications Inc., 4 Times Square, New York, NY 10036. Periodicals postage paid at Los Angeles, California, and additional mailing offices. Authorized as International Publications Mail by the Post Office Department, Ottawa, and for payment of postage in cash. Sales Agreement Number 0239844. Canadian Goods and Services Tax Registration Number R124168683. Basic subscription rate is 12 issues for $39.95. Occasionally, we make our subscriber list available to carefully screened companies that offer products and services we believe would interest our readers. If you do not want to receive these offers and/or information, please advise us at P.O. Box 59061, Boulder, CO 80322.

POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80328-9061.
Printed in the United States of America.



Pity.

The new Lincoln LS is engineered to encourage rapid travel. Yet it has an interior that practically begs you and your passengers to linger. It's a conundrum that could require years of driving to solve. Better get started. For more information, visit our web site at www.lincolnvehicles.com or call toll-free 877 2DriveLS (877 237-4835).

LINCOLN LS

LINCOLN. AMERICAN LUXURY.

As I See It, #47 in a series
Deborah Turberville
"Memories of Paris"
Photography

THE BOLD LOOK OF **KOHLER**®

Reminiscent of a time more elegant, the KOHLER Memoirs™ Suite. Classic beauty. Architectural lines. All in a sophisticated and subtle new color—Sunlight. Such refined taste was, is, and always will be a symbol of finer living. See the Yellow Pages for a KOHLER® Registered Showroom, call 1-800-4-KOHLER, ext. **AAY** to order product literature, or visit www.kohlerco.com.

©1999 by Kohler Co.

December

ARCHITECTURAL

HE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

DECEMBER 1999

BURLINGAME PUBLIC LIBRARY
3 9042 04882073 9

BURLIN
NOV 15 1999
LIBRARY

Call 1-800-950-2438 or visit www.chevrolet.com. Suburban is a registered trademark and Chevy is a trademark of the GM Corp. ©1998 GM Corp. Buckle up, America!

Lotsee, Oklahoma. Holds nine.

(The name comes from

the Indian word that means

"Bright Child.")

The Chevy Suburban. Holds up to nine.

(The name comes from

the American word that means

"Bright Idea.")

CHEVY SUBURBAN LIKE A ROCK

Cuvée Dom Pérignon

Cuvée Dom Pérignon

Scalamandre

PRESENTS

COLONY

Designed by Alessandro Gioia

Through designers and architects. For showroom locations 1.800.932.4361

242 Third Avenue • New York NY 10022

VIZIOASIS

©1998 MOVADO GROUP, INC.

The steel and 18K gold Vizio Watch with diamonds. Swiss made. Sapphire crystal. Water resistant

www.movado.com

DEJAUN JEWELERS

Sherman Oaks, CA 818-783-3960 • Thousand Oaks, CA 805-495-1425
Canoga Park, CA 818-888-8304 • Westlake Village, CA 805-373-1002

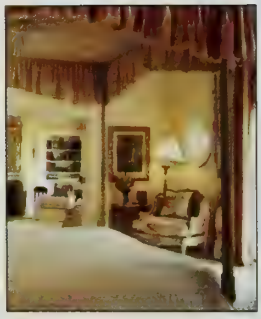
VIZIO by MOVADO.

TO DO LIST
FOR THE PLANET
2. FIND FOOD THAT HELPS PREVENT OSTEOPOROSIS.
(FOUND FOOD INGREDIENT THAT LOOKS REALLY PROMISING.
AFTER ALL, WHY SHOULD ANYONE HAVE TO GIVE UP CYCLING?
OR JOGGING. OR DANCING.
OR IN-LINE SKATING, FOR THAT MATTER?)
1 800 441 7515 OR
WWW.DUPONT.COM

DUPONT®
The miracles of science

ARCHITECTURAL DIGEST

DECEMBER 1999



Cover: The master bedroom of a Palm Beach, Florida, villa. Interior design by Mark Hampton and Alexa Hampton. Photography by Kim Sargent. See page 230. Above Right: The living room of Stephen and Nan Swid's Long Island house. Interior design by Sills Huniford Associates. Photography by Scott Frances. See page 170.

FEATURES

170 Design Evolution in Southampton
Stephen and Nan Swid Redefine the Interiors of Their Long Island House
Interior Design by Sills Huniford Associates
Text by Paul Goldberger
Photography by Scott Frances

178 Remembrance of Time Past in Paris
Antiques Dealer Gérard Orts Creates an Evocative World in His 19th-Century Apartment
Text by Patricia McColl
Photography by Marina Faust

184 Andy Williams in Branson
The Entertainer's Art-Filled Retreat in the Missouri Music Capital
Architecture by Ted Grenzbach
Text by Susan Sheehan
Photography by Tony Soluri

192 Federal Spirit for Manhattan
Recapturing the Splendor of American Art and Antiques in an 1827 Town House
Interior Design by Ellen Sosnow
Text by Avis Berman
Photography by Jaime Ardiles-Arce

202 Arabian Dream in Argentina
Count Federico Zichy-Thyssen Builds a Stud Farm with Architectural Bloodlines
Architecture by Fernando J. Bustillo
Text by Jennifer Kramer
Photography by Reto Guntli

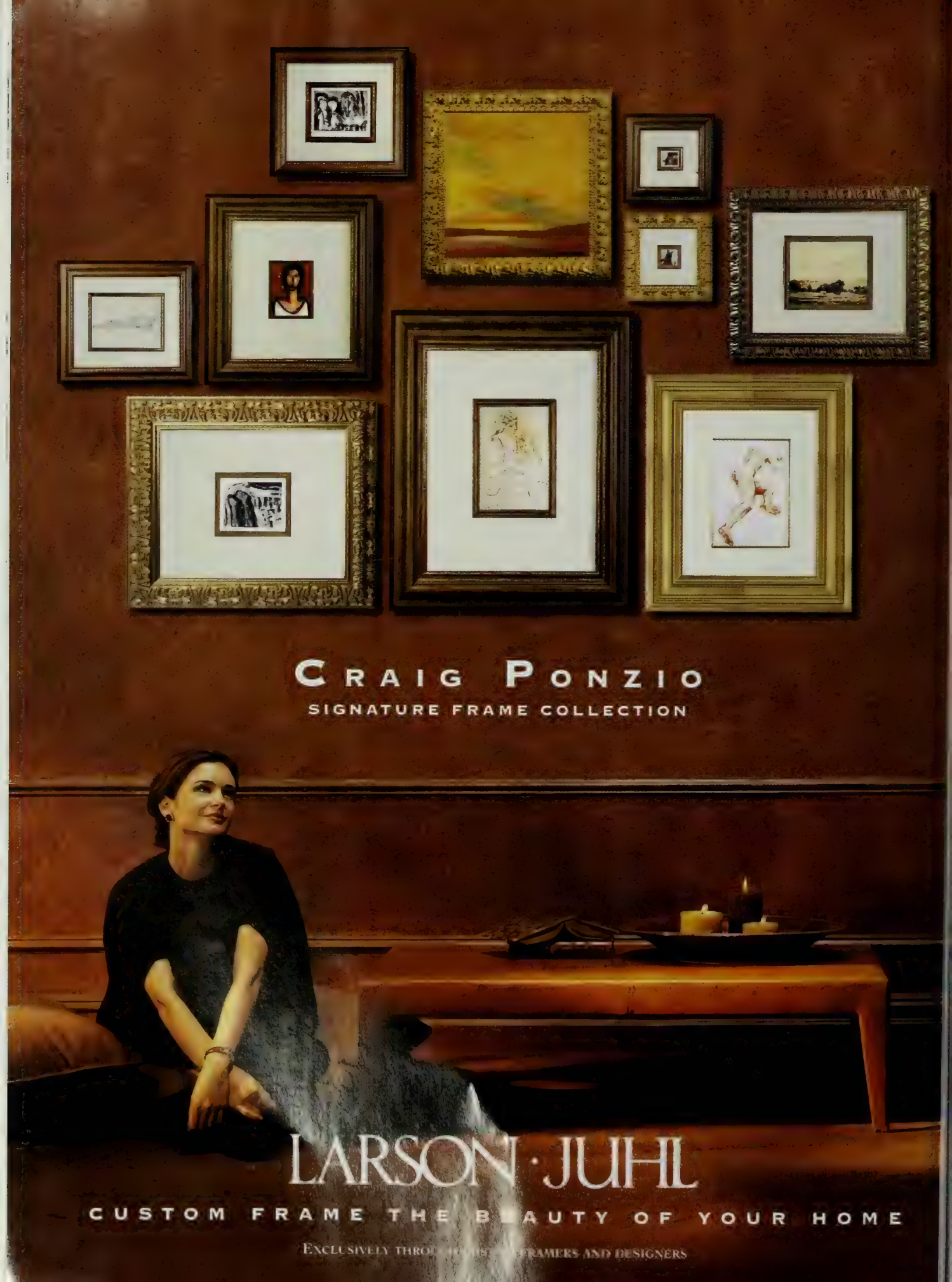
210 Object Lesson in New York City
Richly Colored Backgrounds Set Off a Designer's Varied Collections
Interior Design by Ronald F. Bradshaw
Text by Jeffrey Simpson
Photography by Robert Reck

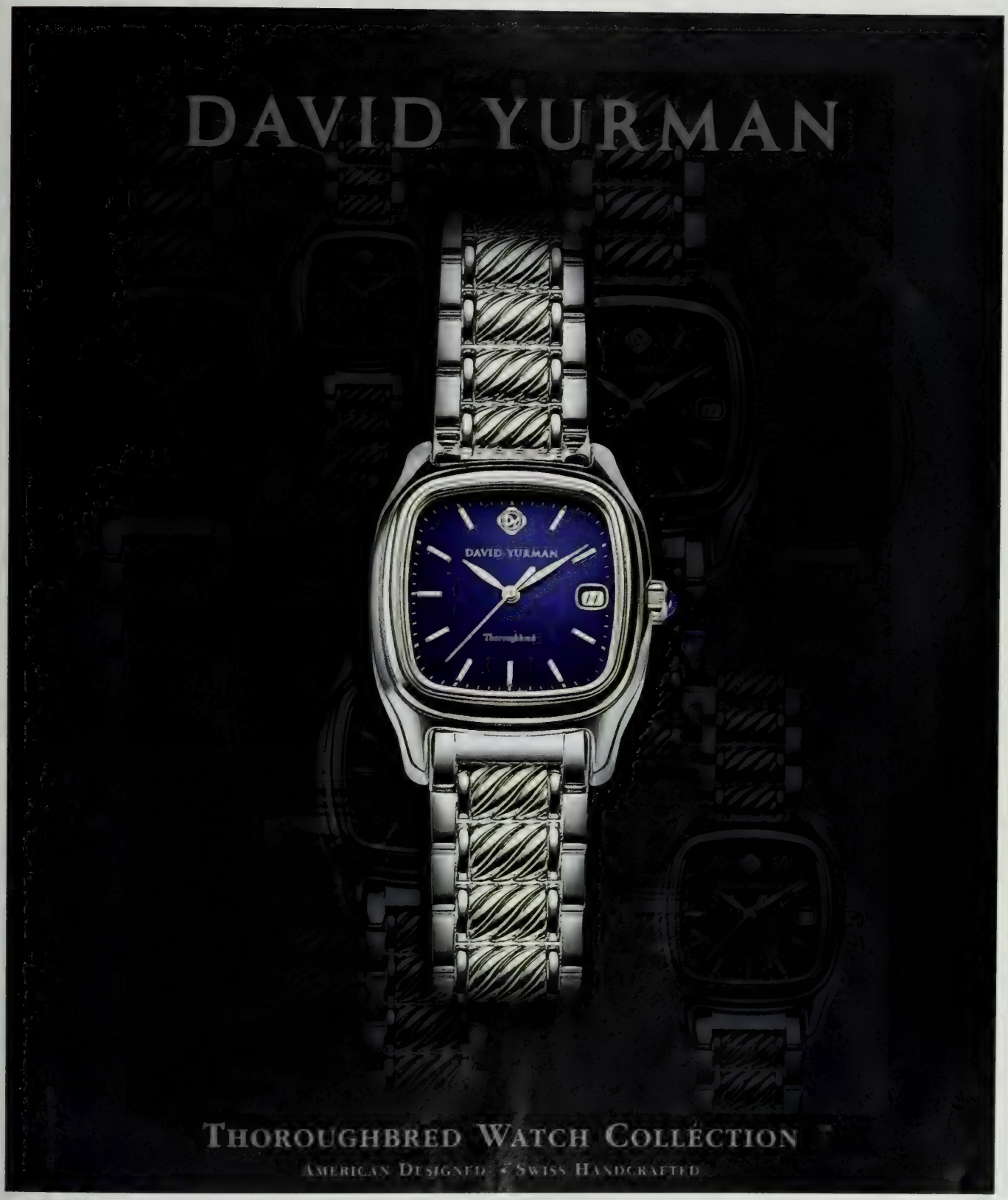
216 A Contemporary View of San Francisco
Sleek Lines and Neutral Tones Characterize a Soaring High-Rise Apartment
Interior Design by Barry Brukoff
Text by Leon Whiteson
Photography by Mary E. Nichols

224 Art: Images of the Nile
Striking Prints Record the European Rediscovery of Egypt
By John A. Cuadrado

continued on page 12

BOMBAY
SAPPHIRE
Distilled
LONDON
DRY GIN
Distilled from 100%
Grain Neutral Spirit
from a 1761 recipe
CARILLON IMPORTERS LTD.
IMPORTED
1 Litre
(94° Proof)
THE BOMBAY
AS ASSEME
POUR
THI
PRICELESS


CRAIG PONZIO
SIGNATURE FRAME COLLECTION
LARSON·JUHL
CUSTOM FRAME THE BEAUTY OF YOUR HOME
EXCLUSIVELY THROUGH FINE ART FRAMERS AND DESIGNERS



Neiman Marcus

230 **Florida Formality**
A Palm Beach Villa Is Lightened with Breezy French Grace
Architecture by Jeffery W. Smith, AIA
Interior Design by Mark Hampton and Alexa Hampton
Text by Mitchell Owens
Photography by Kim Sargent

238 **Manhattan Jazz**
Renowned Musician Wynton Marsalis at Home in His West Side Apartment
Interior Design by John Barman, ASID
Text by Jeffrey Simpson
Photography by Billy Cunningham

244 **Hotels: Novotel Lombok**
Reinterpreting Traditions for a New Indonesian Resort
Architecture by Lek Bunnag
Landscape Design by Bill Bensley
Text by Carol Lutfy
Photography by Erhard Pfeiffer

252 **A Connecticut Restoration**
Celebrating State History at the Governor's Residence in Hartford
Interior Design by Gabrielle Davis, ASID, and John La Falce
Text by Richard Conniff
Photography by Feliciano

DEPARTMENTS

22 **Letters**

32 **Contributors**

36 **AD at Large**
Inside the Design World

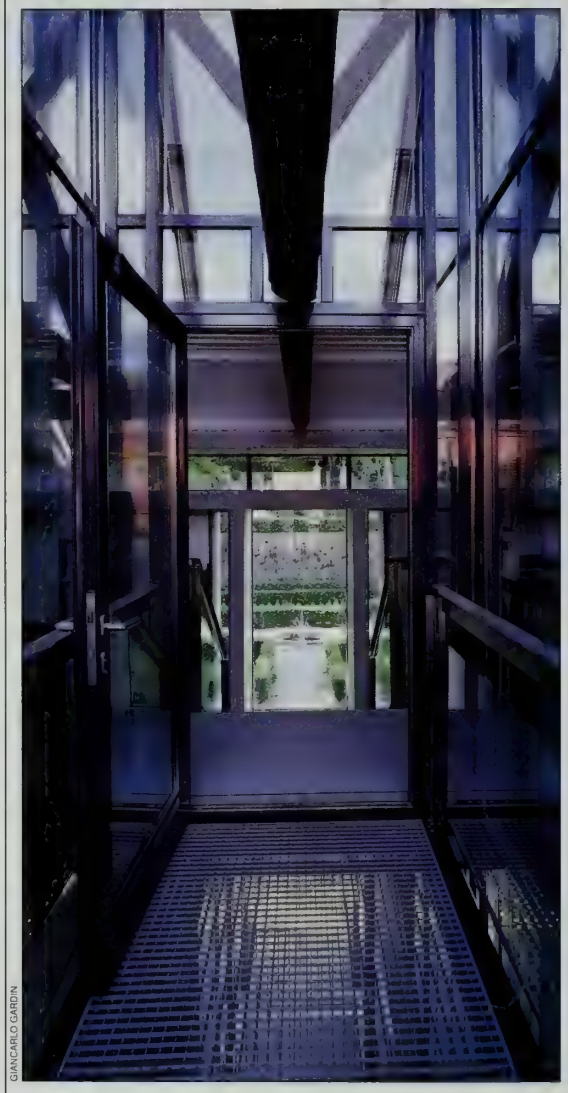
60 **AD Shopping: Mission to Milan**
Piero Pinto Visits His Best Northern Italian Sources
Text by Jonathan Kandell
Photography by Giancarlo Gardin

76 **Art Notebook: Newport News**
An Illustration Museum Debuts in Rhode Island
Text by Ann E. Berman
Photography by Norman McGrath

104 **AD Travels: South African Idyll**
Preserving Wildlife and Ancient Sites at Bushmans Kloof
Text by George Plumptre
Photography by Alain Proust

126 **For Collectors: The Allure of Ancient Jewelry**
Rare Ornaments That Can Be Worn Today
By Lou Ann Walker

A glass-and-steel hall in an Austrian castle. See page 138.



GIANCARLO GARDIN

138 **Architecture: Austrian Intervention**
Contemporary Design Animates a Renaissance Castle
Architecture by Günther Domenig
Text by Michael Webb
Photography by Giancarlo Gardin

150 **AD Electronica: The Camcorder Grows Up**
New Features for Novice and Pro Alike
By Nicholas von Hoffman

158 **AD Estates: Extraordinary Properties on the Market**
Aspen, Tuscany, Palm Beach, Costa Careyes, Sagaponack, Santa Fe...

264 **To the Trade**
Design World Sources

268 **AD Directory**
A Listing of the Designers, Architects, Galleries and Hotels Featured in This Issue

DECEMBER 1999

Volume 56, Number 12
Architectural Digest, 6300 Wilshire Boulevard, Los Angeles, CA 90048, is published monthly by The Condé Nast Publications Inc., 4 Times Square, New York, NY 10036.
For subscription inquiries and change of address, please write to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80322, or call 800/365-8032, or e-mail subscriptions@archdigest.com.

POSTMASTER:
Send address changes to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80328-9061.
Printed in the United States of America.

TO FIND CONDÉ NAST MAGAZINES ON THE WORLD WIDE WEB, VISIT www.condenet.com
TO FIND ARCHITECTURAL DIGEST, VISIT www.archdigest.com

BEAUTIFULLY DESIGNED.
POWERFULLY BUILT.
GENETICALLY ENGINEERED.

YUKON DENALI

The GMC Yukon Denali is the great-great-grandchild of trucks that helped win wars, put out fires, and break the sound barrier. Not the typical stuff of a luxury sport utility vehicle. But add to that four seats with heated, leather seating surfaces, a Bose® Acoustimass® audio system, refined suspension, and a powerful 255-horsepower Vortec V8 engine, and you have a new height of luxury. Call 1-888-GMC-DENALI or www.denali.gmc.com.

GMC®

Do one thing. Do it well.™

ARCHITECTURAL DIGEST

EDITOR-IN-CHIEF: **Paige Rense**

EXECUTIVE EDITOR: **Michael Wollaeger**
MANAGING EDITOR: **Margaret Dunne**
ART DIRECTOR: **Jeffrey Nemeroff**
PHOTOGRAPHER DIRECTOR: **James G. Huntington**
SENIOR EDITORS: **Marina Isola, Mary Ore, Gayle Moss Rosenberg, Jeffrey Turrentine**
RESEARCH DIRECTOR: **Alice Canning Noble**
COPY EDITOR: **Linda Goldstein**
EUROPEAN EDITOR: **Alexandra d'Arnoux**
ART AND ANTIQUES EDITOR: **John A. Cuadrado**
ASSOCIATE ART DIRECTOR: **Brett D. Hodges**
ASSOCIATE EDITORS: **Kimberly De Roever, Tamar Mahshigian**
ART ASSOCIATES: **Isaac Norton, John T. O'Brien**
RESEARCH ASSOCIATES: **Stefanie Hamlyn, Madeleine B. Kerr**
ASSOCIATE COPY EDITOR: **Laurie Perry**
ASSISTANT EDITORS: **Linda Bowles, Jeanne Fay**
ART ACCOUNTING ASSISTANT: **Danita Wright**
EXECUTIVE ASSISTANT TO THE EDITOR-IN-CHIEF: **Beverly Montgomery**
EDITORIAL ASSISTANTS:
Caren Cordia, Cecilie Hubert, Julianne F. Knox, Vanessa Kogevinas, Katie Morrow
CONTRIBUTING WRITERS:
**Susan Mary Alsop, Steven M. L. Aronson, Susan Cheever, Nancy Collins
Michael Frank, Paul Goldberger, Elizabeth Lambert** (LONDON), **Carol Lutfy
Patricia McColl, Aileen Mehle, Mitchell Owens, Susan Sheehan, Annette Tapert
Judith Thurman, Nicholas von Hoffman, William Weaver**
CONTRIBUTING EDITOR: **Jeffrey Simpson**
CONTRIBUTING PHOTOGRAPHERS:
**Jaime Ardiles-Arce, Steven Brooke, Billy Cunningham
Marina Faust, Feliciano, Dan Forer, Scott Frances, David O. Marlow
Mary E. Nichols, Erhard Pfeiffer, Robert Reck, Durston Saylor, Tony Soluri**
ART AND ANTIQUES LIAISON:
Serena Barrow (LONDON)

ARCHITECTURAL DIGEST is published by The Condé Nast Publications Inc.,
6300 Wilshire Boulevard, Suite 1100, Los Angeles, California 90048.
HEADQUARTERS: Condé Nast Building
4 Times Square, New York, New York 10036

CHAIRMAN: **S. I. Newhouse, Jr.**
DEPUTY CHAIRMAN/EDITORIAL: **Alexander Liberman**

PRESIDENT AND CEO: **STEVEN T. FLORIO**

EXECUTIVE VICE-PRESIDENTS: **Charles H. Townsend, Catherine Viscardi Johnston**
EXECUTIVE VICE-PRESIDENT/CHIEF FINANCIAL OFFICER: **Eric C. Anderson**
SENIOR VICE-PRESIDENT/CONSUMER MARKETING: **Peter A. Armour**
SENIOR VICE-PRESIDENT/MANUFACTURING AND DISTRIBUTION: **Kevin G. Hickey**
SENIOR VICE-PRESIDENT/MARKET RESEARCH: **Stephen Blacker**
SENIOR VICE-PRESIDENT/HUMAN RESOURCES: **Jill Bright**
SENIOR VICE-PRESIDENT/CORPORATE COMMUNICATIONS: **Maurie Perl**

VICE-PRESIDENT/SYSTEMS AND TECHNOLOGY: **Owen B. Weekley** VICE-PRESIDENT/EDITORIAL BUSINESS MANAGER: **Linda Rice** VICE-PRESIDENT/PLANNING AND DEVELOPMENT **Primalia Chang** VICE-PRESIDENT/MARKETING AND DATABASE **Stephen M. Jacoby** VICE-PRESIDENT/CORPORATE CREATIVE DIRECTOR **Gary Van Dis** VICE-PRESIDENT/CORPORATE SALES AND MARKETING, DETROIT **Peggy Daitch** VICE-PRESIDENT/CREATIVE MARKETING: **Cara Deoul Perl** VICE-PRESIDENT/ADVERTISING BUSINESS MANAGER: **Robert A. Silverstone** TREASURER: **David B. Chemidlin**

DIRECTOR OF ADVERTISING PRODUCTION: **Philip V. Lentini**
PRESIDENT/ASIA-PACIFIC: **Didier Guérin**

EDITORIAL DIRECTOR: **JAMES TRUMAN**

INVITE LOSS TO TAKE

A LONG WALK

www.the-fund.com ©1998 Fireman's Fund Insurance Co., Novato, CA

DOWN YOUR

SHORT DRIVEWAY.

When accident or theft makes an unexpected call,
you have no obligation to be hospitable. That's why
Fireman's Fund offers superior home and auto insurance.
So you can make the uninvited feel most unwelcome.

LICENSE TO GET ON WITH IT.™

Fireman's Fund®

A company of the Allianz Group

HD

Davide Halevim

EXCLUSIVE ANTIQUE CARPETS AND TAPESTRIES

www.halevim.com - E-mail hd@halevim.com

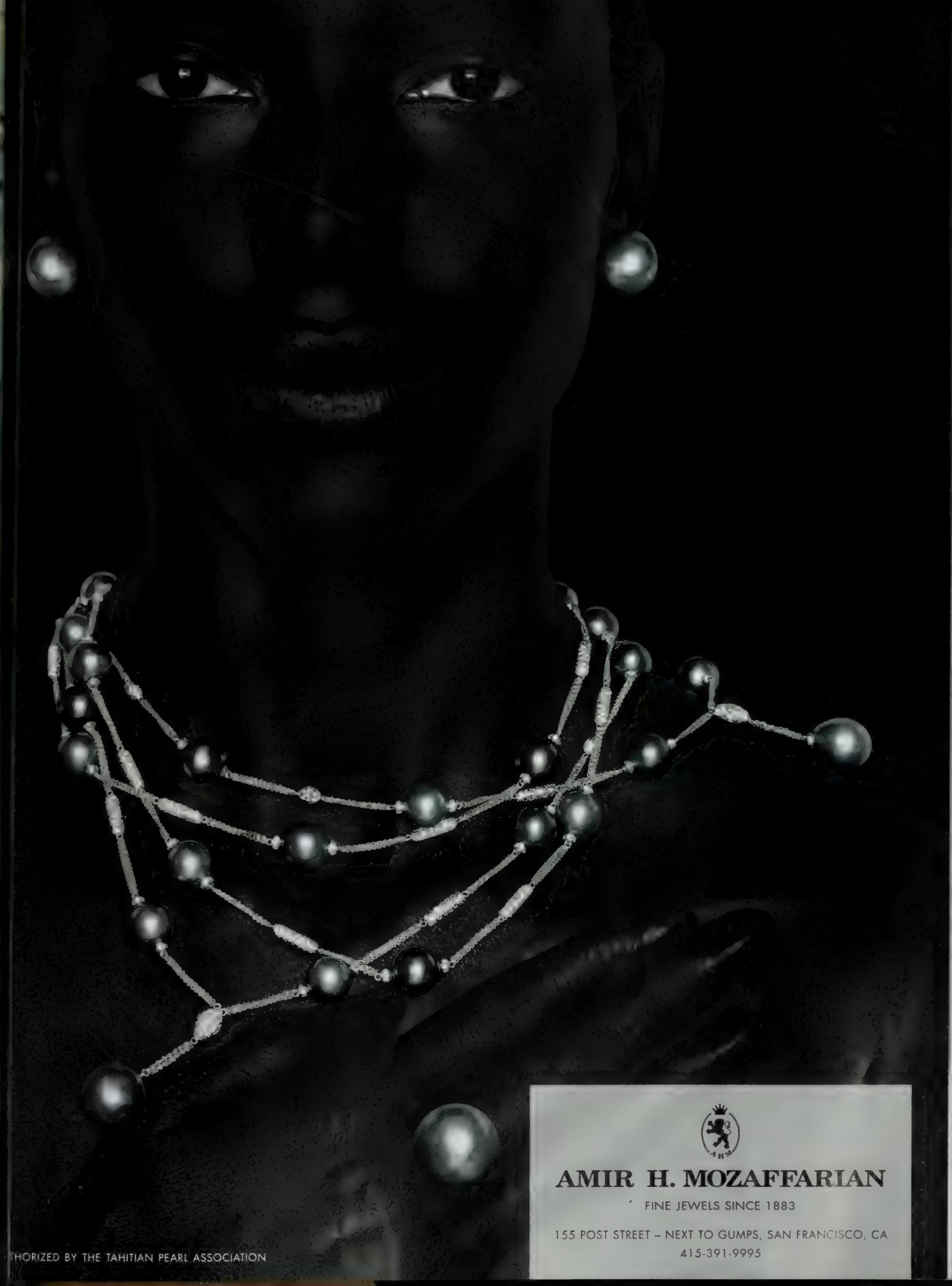
Milano via Borgospesso 5 - tel. 00390276002292 - 00390276003367 - fax 003902784328

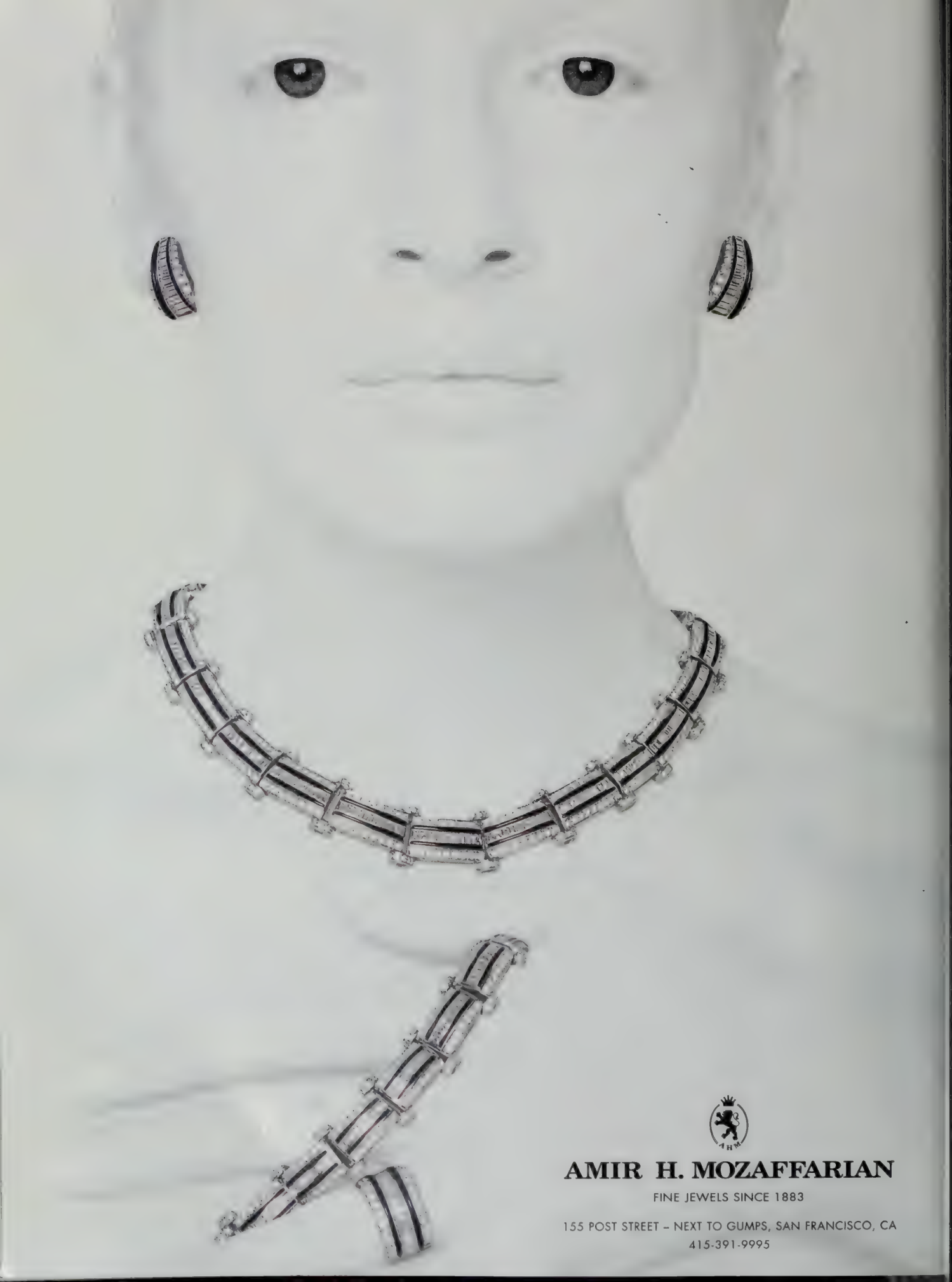
open non stop from 12 noon to 7.30 p.m. - by appointment only - closed on Monday

Montecarlo - Fersen - Sporting d'Hiver - Place du Casino - tel. 00377/93509177 - fax 00377/92160679

St. Moritz - Millefleurs - via Maistra 4 - tel. 004181/8348777 - 004181/8348778 - fax 004181/8348779 **Capri** via Camerelle 12b - tel. 00390818375913 - fax 0039081837978

Porto Cervo la Passeggiata - Costa Smeralda - tel. 0039078994598 - fax 0039078994598 **Cortina d'Ampezzo** corso Italia 147 - tel. 00390436868314 - fax 00390436868316


AMIR H. MOZAFFARIAN
FINE JEWELS SINCE 1883
155 POST STREET – NEXT TO GUMPS, SAN FRANCISCO, CA
415-391-9995
HORIZED BY THE TAHITIAN PEARL ASSOCIATION


AMIR H. MOZAFFARIAN
FINE JEWELS SINCE 1883
155 POST STREET – NEXT TO GUMPS, SAN FRANCISCO, CA
415-391-9995

AHM
AMIR H. MOZAFFARIAN
FINE JEWELS SINCE 1883
155 POST STREET – NEXT TO GUMPS, SAN FRANCISCO, CA
415-391-9995

LADY DIOR WATCH

Dior

Christian Dior

AVAILABLE AT DIOR BOUTIQUES • NEW YORK • FLORIDA • CALIFORNIA • TEXAS • HAWAII

FOR ADDITIONAL AUTHORIZED WATCH RETAILERS: (800) 282-0847

www.dior.com

Chopard
GENÈVE

K&K © CH patent

»HAPPY DIAMONDS®« · BIJOUX

Hamilton Jewelers
Pavilions
Sacramento's Premier Jeweler Since 1946
504 Pavilions Lane, Sacramento, CA 95825
916/927-2300

AD® ARCHITECTURAL DIGEST®

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

VOLUME FIFTY-SIX/NUMBER TWELVE

PUBLISHER: **Peter King Hunsinger**

ASSOCIATE PUBLISHER: **R. Jeffrey Petersen**

EXECUTIVE DIRECTOR, MARKETING AND CREATIVE SERVICES: **Randi MacColl** ADVERTISING DIRECTOR: **Jim Taylor**
MARKETING DIRECTOR: **Allison Zane** PROMOTION DIRECTOR: **Eric Barsness**
BUSINESS MANAGER: **Nancy E. Pelzer**

HOME FURNISHINGS DIRECTOR: **Katherine Scully**
DIRECTOR OF INTERNATIONAL TRAVEL: **Sara Davis Greenwood** ART & ANTIQUES DIRECTOR: **Terry A. Crowe**
SALES DEVELOPMENT MANAGER: **Michael Wolfe** BEAUTY/FASHION MANAGER: **Beth McClain**
JEWELRY/TABLETOP MANAGER: **Pat McGirl** MID-ATLANTIC MANAGERS: **Lisa M. Davis, Doreen Shelley**
PROMOTION ART DIRECTOR: **Johanna Savad** SPECIAL PROJECTS DIRECTOR: **Amy Bermant Adler**
PROMOTION PROJECTS MANAGER: **Karla Moriarty**
PROMOTION MANAGER: **Susan Lobel** MERCHANDISING MANAGER: **Elizabeth Mahoney**
MARKETING MANAGER: **Lisa Smith**
ASSOCIATE MARKETING MANAGER: **Nime LaFauci** PROMOTION ASSISTANT: **Susu Gilson**
ADVERTISING ASSISTANTS: **Sharyn Bires, Joanne Craft**
Alison Friedman, Winnie Hartpence, Patricia Herberich
ASSISTANT TO THE PUBLISHER: **Elizabeth Hill**

WESTERN REGIONAL MANAGER: **Jack Vincent** SOUTHERN CALIFORNIA MANAGER: **Keith Moret**
6300 Wilshire Boulevard, Los Angeles, California 90048; 323/965-3700
ADVERTISING ASSISTANT: **Melissa Frye**

SAN FRANCISCO MANAGER: **Kelly L. Givas**
50 Francisco Street, Suite 115, San Francisco, California 94133; 415/781-1888
ADVERTISING ASSISTANT: **Lindsey G. Kamen**

MIDWESTERN REGIONAL MANAGER: **Robert J. Kane**
875 North Michigan Avenue, Suite 3550, Chicago, Illinois 60611; 312/649-3512
ADVERTISING ASSISTANT: **Joan Degand Santana**

DETROIT MANAGER: **Paul Mallon**
3250 West Big Beaver Road, Suite 233, Troy, Michigan 48084; 248/643-7472
ADVERTISING ASSISTANT: **Lynn McRobb**

SOUTH: **G. Carbonara & Co.**
24 Sloan Street, Roswell, Georgia 30075; 770/992-1995

NEW ENGLAND MANAGER: **Harle Wehde, Harle Wehde Associates**
100 Pleasant Street, Marblehead, Massachusetts 01945; 781/639-1662

TEXAS: **Lewis Stafford Co.**
5000 Quorum Drive, Suite 545, Dallas, Texas 75240; 972/960-2889

CANADA: **Dodd Media Sales**
3121 Theatre Road North, RR 4, Cobourg, Ontario K9A 4J7, Canada; 905/885-0664

UNITED KINGDOM: **Fran Berrick**
58 Brook Street, Rear Second Floor, London W1Y 1YB, England; 44-171-409-2616

ITALY: **MIA s.r.l. Concessionaria Editoriale**
Via Hoepli 3, 20121 Milan, Italy; 39-2-805-1422

SPAIN: **Luis Andrade**
Pza. Descubridor Diego de Orda's 1, Escalera, 2 Planta 2D, 28003 Madrid, Spain; 34-1-441-6266

HONG KONG: **Ronan Gardiner, Patrick Mathews Associates**
489 Hennessy Road, Causeway Bay, Hong Kong; 852-2838-5758

HAWAII: **Debbie Cone, Matrix Media of Hawaii, Inc.**
2756 Pacific Heights Road, Honolulu, Hawaii 96813; 808/523-2820

SUBSCRIPTIONS

Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $59.95. Single issues in the U.S.A.: $5.00; in Canada and all other countries: $6.00. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80328-9061, or call 800/365-8032. Direct nonsubscription correspondence to editorial office. For subscription information, please visit www.archdigest.com, or e-mail inquiries to subscriptions@archdigest.com.

INTERNATIONAL EDITIONS:
Special editions of *Architectural Digest* are published in Italy and Germany.

Those submitting manuscripts, photographs, artwork or other materials to *Architectural Digest* for consideration should *not* send originals unless specifically requested to do so by *Architectural Digest* in writing. Unsolicited manuscripts, photographs and other submitted materials must be accompanied by a self-addressed overnight delivery return envelope, postage prepaid. However, *Architectural Digest* is not responsible for unsolicited submissions. Editorial offices are located at 6300 Wilshire Boulevard, Los Angeles, CA 90048; 323/965-3700. New York editorial office: 699 Madison Avenue, New York, NY 10021; 212/371-7820. New York advertising office: 4 Times Square, New York, NY 10036; 212/286-2860.

L E G E N D A R Y P E A R L S

1893, Kokichi Mikimoto
troduced the world
cultured pearls.
1954, Mikimoto introduced
arilyn Monroe
cultured pearls.
egends live on.
imited edition collection available.

arilyn wearing Mikimoto pearls in 1954

MIKIMOTO

THE ORIGINATOR OF CULTUR

SHREVE & CO.

SAN FRANCISCO'S JEWELER SINCE 1852

POST & GRANT, SAN FRANCISCO (415) 421-2600
STANFORD SHOPPING CENTER, PALO ALTO (650) 327-2211
(800) 5-SHREVE

http://www.shreve.com

Christians®

LONDON · PARIS · NEW YORK

British Showrooms

LONDON: Christians of Knightsbridge 0207 5819200
CHESHIRE: The Original Christians Shop 01270 626869
SCOTLAND: Christians of Edinburgh 0131 5572529
HAMPSHIRE: Christians of Petersfield 01730 262314
ESSEX: Christians of Brentwood 01277 223016
SUSSEX: Christians of Handcross 01444 401277
SCOTLAND: Christians of Aberdeen 01224 638222
CO. DURHAM: Christians of Darlington 01325 333795
LANCASHIRE: Christians of Leigh 01942 601003
LEICESTERSHIRE: Christians of Leicester 01162 702713
KENT: Christians of Hayes 0208 4625638
BIRMINGHAM: Christians of Sutton Coldfield 0121 3520343
YORKSHIRE: Christians of Beverley 01482 867856
ESSEX: Christians of Coggeshall 01376 563022
MIDDLESEX: Christians of Uxbridge 01895 468888
CHANNEL ISLANDS: Christians of Jersey 01534 46506
HERTFORDSHIRE: Christians of St. Albans 01727 847631
KENT: Christians of Tunbridge Wells 01892 619550
CHRISTIANS OF NORTHERN IRELAND Autumn 1999

American Showrooms

NEW YORK: Christians on Madison Avenue (212) 570 6371
NEW YORK: Christians at The Architects and Designers Building (212) 308 3732
NEW YORK: Christians of Long Island (516) 365 2885
CONNECTICUT: Christians of Greenwich (203) 629 9417
FLORIDA: Christians at the Design Center Of The Americas (954) 926 5887
FLORIDA: Christians of Palm Beach (561) 691 9454
SOUTH CAROLINA: Christians of The Carolinas (803) 779 0061
CALIFORNIA: Christians of Beverly Hills (310) 854 3862
CALIFORNIA: Christians of Los Angeles (949) 717 7699
CALIFORNIA: Christians of San Francisco Autumn 1999
NEVADA: Christians of Las Vegas Autumn 1999
ARIZONA: Christians of Scottsdale (800) 243 8828
DISTRICT OF COLUMBIA: Christians of Washington D.C. (202) 314 5700
ILLINOIS: Christians of Chicago Autumn 1999

Worldwide Showrooms

FRANCE: Christians of Paris 01 4548 5757
CHRISTIANS OF BELGIUM 03 226 7145
CHRISTIANS OF HOLLAND 0413 261 525
GREECE: Christians of Athens 01 802 0557
RUSSIA: Christians of Moscow Autumn 1999
CHRISTIANS OF IRELAND 1 800 200 758

Trade Enquiries

BRITAIN: Christians will grant a further 3 franchises
Telephone Martin Warbrick in London: 01727 841128

AMERICA: Christians will grant a further 6 franchises
Telephone Robert Hughes in New York: (212) 570 9026

WORLDWIDE: Christians will grant 1 franchise for each country
Telephone Martin Warbrick in London: +44 1727 841 128

Hand Signed Limited Edition Millennium Champagne Set in Leather Case $600

TEL 800-774-5277 • FAX 802-674-6286

BETHESDA • BOSTON • GREENWICH • NEW YORK • PRINCETON • WESTPORT

Give the rich, lifelike sound of the Bose® Acoustic Wave® music system this season. And you'll get back compliment after compliment. After all, upon its introduction *Stereo Review* called the sound of this all-in-one system "...possibly the best-reproduced sound many people have ever heard." The secret is our patented acoustic waveguide speaker technology. This system, which is now available in either platinum white or graphite gray, includes an AM/FM radio, a CD player, and a handy remote control. And it's available directly from Bose, the most respected name in sound. Call or write for more information. Because they'll love what they hear. And so will you.

Call today. 1-800-280-2673, ext. G4738.

For information on all our products: **www.bose.com/g4738**

Mr./Mrs./Ms.

Name (Please Print) Daytime Telephone

Address Evening Telephone

City State Zip

Or mail to: Bose Corporation, Dept. DMG-G4738, The Mountain, Framingham, MA 01754-9168

For FREE shipping, order within 30 days.

BOSE®

Better sound through research®

"*MOTORING* IS FANTASTIC. I'M WEARING THE ISSUE OUT FROM TURNING THE PAGES."

It's about time someone published a quality car magazine like *Architectural Digest Motoring* (October 1999) and not the usual boring one, loaded with repetitive road tests. My heartbeat rose as I saw cars I once owned and read stories about places I had once been. The super photographs and well-written articles were greatly appreciated. Never before have I been so excited about a magazine.

ED JOHNSON
SARASOTA, FLORIDA

Congratulations on *Architectural Digest Motoring*. It is refreshing to discover a car magazine that celebrates the beauty and inspiration of automotive design. There are many automobile "muscle" books on the newsstands, but only yours defines itself by offering a distinctive approach. It is my belief that consumers feel that today's new cars are all relatively reliable. Manufacturers such as Volkswagen are resurrecting their brands by using innovative design elements. This focus on aesthetics rather than technology is beautifully reflected in *Motoring*. Thank you for a stunning and engrossing premier issue.

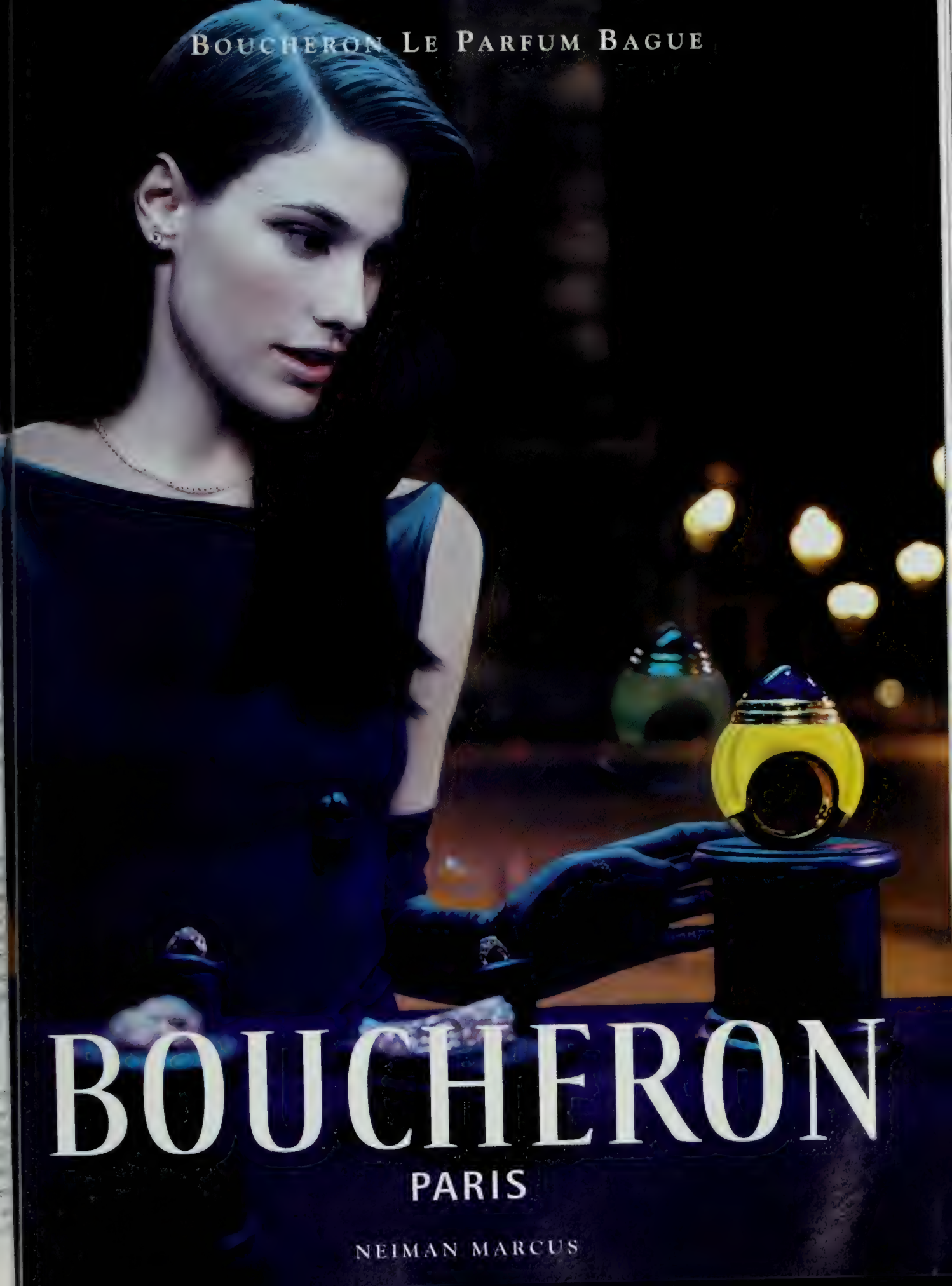
BOBBY COLOMBY
LOS ANGELES, CALIFORNIA

Architectural Digest Motoring is fantastic. I have owned some great cars, including a 1971 Corvette. My present heartthrob is a 1985 Mazda RX-7 GSL-SE. Although my eclectic automotive past is not filled with the esoteric machinery shown in your magazine, I'm going to wear this issue out from turning the pages.

JERRY DIETZEN
REDMOND, WASHINGTON

Congratulations on a fine job—I very much enjoyed "the world of automotive adventure and design." As the product planning manager for Shelby automobiles at Ford from 1967 to 1969, I would like to point out what I believe is a small error in the cover article on

continued on page 30


BOUCHERON LE PARFUM BAGUE
BOUCHERON
PARIS
NEIMAN MARCUS

Beauty and Strength
the ultimate Seduction

KAZTO

For your nearest retailer please call (800) 542-6222

Platinum
the Rare find

The Purest, Strongest, most Precious of all metals.

AARON BASHA

SUPER PLATINUM

Neiman Marcus

Dallas, TX

Seattle, WA

Newport Beach, CA

Beverly Hills, CA

Aaron Basha Boutique

New York, NY (212) 935-1960

For more information about Platinum Jewelry visit www.preciousplatinum.com

OSCAR HEYMAN & BROTHERS
SINCE 1912

Hirzel FINE JEWELRY
Menlo Park, CA (650) 328-6030

Platinum
the Rare find
The Purest, Strongest, most Precious of all metals.

LE VIAN

Macy's West

Lord & Taylor

For your nearest retailer please call (800) 239-9224 or (888) SONNETS

Platinum
the Rare fin
The Purest, Strongest, most Precious of all met

THE STARK TOUCH

ARK CARPET ✦ OLD WORLD WEAVERS FABRICS ✦ STARK FINE FURNITURE

Room design by Bennett and Judie Weinstock for The Kips Bay Showhouse.

D & D Building, 979 Third Avenue, New York, NY 10022 (212) 752-9000, www.starkcarpet.com. To the trade only.
ARPET: Kingston Blue; FURNITURE: B.S.W.C. Sofa with Florence Brique, Scottish Chaise with Glen Lomond Rust/Blue/Green, Chair with Caviar Fleur de Lys Cuivre; DRAPERIES: Montpensier Tapestry Beige, Drapery Lining: Chad Plaid Rust Multi.

ATLANTA BOSTON CHARLOTTE CHICAGO CLEVELAND DALLAS DANIA DENVER HIGH POINT
HONOLULU HOUSTON LOS ANGELES PHILADELPHIA PITTSBURGH PORT WASHINGTON RALEIGH
SAN FRANCISCO SARASOTA SCOTTSDALE SEATTLE ST. LOUIS TIBBY WASHINGTON, D.C. LONDON

Stark

MODERN TECHNOLOGY

WILL NOT MAKE

BETTER VODKA.

JUST SOFTER HANDS.

Chopin Vodka is still made the old way, by hand, according to a five-century-old Polish tradition. Each small batch is made from hand-cultivated select Stobrawa potatoes and distilled four times.

CHOPIN VODKA

IMPORTED BY MILLENNIUM® IMPORT CO., MINNEAPOLIS, MINNESOTA U.S.A. ©1998 MILLENNIUM® IMPORT CO.
100% Neutral Spirits Distilled from Potatoes 40% ALC./VOL. (80 Proof)

continued from page 22

Kevin Costner's Shelby Mustang. His 1966 G.T. 350H, as pictured, is actually a 1968 G.T. 350 model. Best of luck on your new publication.

Don H. Coleman
Los Angeles, California

I was fortunate enough to come across *Architectural Digest Motoring*, which featured, among many other fine automobiles, Kevin Costner's Shelby Mustang. The car is described as being a 1966 Mustang Cobra G.T. 350H with a 289-cubic-inch engine. The car shown in the photo is a 1968 Shelby Mustang G.T. 350, which, when it was produced, had a 302-cubic-inch engine.

Alan Steiner
Redmond, Washington

I wanted to first tell you how much I admired your premier issue of *Architectural Digest Motoring*. As an automobile enthusiast, I appreciate aspects of most vehicles on the road—right down to the details. The car Kevin Costner owns is clearly a 1968 Shelby. Having said that, I look forward to many more issues of *Motoring*.

Dean Waterman
Chattanooga, Tennessee

Editor's Note: *We regret the error with regard to Kevin Costner's Mustang. We would like to thank our readers for their passionate, and instructive, response.*

Great August 1999 issue. I especially enjoyed the article about the *Savannah* (Yachts). As an old Newporter, I can even imagine the underwater lines of the boat.

Edwin T. Haefele
Alliance, Nebraska

It gives me great pleasure to write to you and express my respect for a job well done. I wish you endless success.

Abdullah K. Alghamdi
Jidda, Saudi Arabia

The editors invite your comments, suggestions and criticisms.
Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.
E-mail: letters@archdigest.com

Be ahead
of your time

"ROMA" Collection
prices from $ 2,450

Van Cleef & Arpels

KENNETH NOLAND

Who were the true interior design legends of the twentieth century? Which designers both defined their eras and also became touchstones for generations to come? In next month's issue we identify twenty-five visionary talents who over the past one hundred years literally transformed the way we see the world—and the way we live. With rare archival photography and surprising unpublished material, the issue brings alive the colorful, astonishing design innovations that are now often taken for granted. In addition, January contains our latest edition of The AD 100, *a sparkling roster of the top one hundred residential designers and architects in the world. Offering professional profiles, portraits, addresses and photographs of key projects,* The AD 100 *is an international guide to the greatest talents working today. At the dawn of the twenty-first century, this special issue celebrates two central themes: the enduring beauty of where we've been and the bright promise of the brave new world that lies ahead.*

Paige Rense
Editor-in-Chief

Ann E. Berman is a freelance writer who specializes in the arts.

Avis Berman is editing an updated version of *The Artist's Voice: Talks with Seventeen Modern Artists* by Katharine Kuh (1962), to be published next year by Da Capo Press.

COURTESY RICHARD CONNIFF

Richard Conniff, a frequent contributor to *Smithsonian* and *National Geographic* magazines and a writer and producer for the Discovery Channel and National Geographic Television, is the author of *Spineless Wonders* and *Every Creeping Thing*.

John A. Cuadrado writes on the international art market.

Paul Goldberger, an *Architectural Digest* contributing writer, is a Pulitzer Prize–winning architecture critic.

Jonathan Kandell has written two books about Latin America, *Passage Through El Dorado* and *La Capital: The Biography of Mexico City*.

Jennifer Kramer is a freelance writer based in Charlottesville, Virginia.

Carol Lutfy, an *Architectural Digest* contributing writer, has written for *Time* and *The New York Times Magazine*.

Patricia McColl, an *Architectural Digest* contributing writer based in Paris, has written about style for *The New York Times Magazine* and the *International Herald Tribune*.

COURTESY MITCHELL OWENS

Mitchell Owens is an *Architectural Digest* contributing writer. He is currently working on a biography of Pauline de Rothschild for Clarkson Potter.

George Plumptre is an international gardening author, journalist and lecturer. His latest book, *Classic Planting*, was published by Ward Lock in 1998.

Susan Sheehan, an *Architectural Digest* contributing writer, is the author of seven books, including the Pulitzer Prize–winning *Is There No Place on Earth for Me?*

Jeffrey Simpson is the author of *The Hudson River 1850–1918* and *American Elegy: A Family Memoir*. His book *Chautauqua: An American Utopia* was published in June by Harry N. Abrams.

Nicholas von Hoffman is an *Architectural Digest* contributing writer. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.

Lou Ann Walker, a frequent contributor to the *The New York Times Magazine*, *Esquire* and *Harper's Bazaar*, is the author of *Roy Lichtenstein: The Artist at Work*.

Michael Webb's latest books are *New Stage for a City* and *Through the Windows of Paris*, in addition to a series of monographs on residential architecture.

Leon Whiteson is an architecture critic and a novelist. His book *A Place Called Waco* was recently published by Public Affairs.

©1999 Cartier, Inc.

Atlanta - Bal Harbour - Beverly Hills - Boca Raton - Boston - Chevy Chase - Chicago - Dallas - Honolulu - Houston - La Jolla - Las Vegas
Montreal - New York - Palm Beach - Phoenix - San Francisco - Seattle - Short Hills - South Coast Plaza - St. Louis - Toronto - Troy
Vancouver - Aruba - Cancun - Grand Cayman - Freeport - Nassau - Paradise Island - San Juan - St. Barthelmy - St. Martin - St. Thomas
1-800-cartier www.cartier.com

Introducing
the .com for those with
un.common taste

LUXURYFINDER.COM™
Where generation luxe shops the web™

Copyright © F.J. Hakimian. Any reproduction of this photograph is prohibited.

Russian Pile Carpet, 10'11" x 8'8" (333cm x 264cm)
Imperial Pavlovskoy Factory, Kushslava, former USSR, Circa 1800.
Provenance: Available upon request.

F. J. HAKIMIAN

Distinctive European and Oriental Carpets
Antique Rugs (*18th Century to Art Deco*)
Period Tapestries
Expert Restoration and Conservation

136 East 57th Street
New York, New York 10022
Tel: 212.371.6900 Fax: 212.753.0277
www.fjhakimian.com

AD *at* LARGE

BUATTA BOUNTY

Kenneth Neame has an incredible stock of decorative furniture from the early nineteenth century—the 'pretty period.' It's not brown wood," **Mario Buatta** says about the antiques shop and interior design firm in London's Mayfair district. Buatta is particularly impressed with Neame's collection of English ceramics, such as Staffordshire figures of people and animals, and the decoupage work known as decalcomania. He notes that Neame, who has been in business for 40 years, has distinctive objects that rival the famously pretty pieces found at Colefax & Fowler in the days when the legendary Nancy Lancaster was at the helm. Kenneth Neame, 27 Mount St., London W1Y 5RB; 44-171-493-1820.

Mario Buatta, left, holding a still life at Kenneth Neame's London shop, below

A NEW VISION FOR CHINA 2000

Few galleries show contemporary art with antique furniture," says Leon Wender, who recently moved his gallery, **China 2000 Fine Art**, to a larger space to do just that. Wender juxtaposes scrolls and Chinese-style paintings with 18th- and 19th-century *zitan* and rosewood altar tables and chairs and bamboo furniture (left). **Sandra Nunnerley**, a longtime client and one of several designers who appreciate his new approach, notes, "He was among the first to promote contemporary Asian art here." China 2000 Fine Art, 5 E. 57th St., New York, NY 10022; 212/588-1198.

continued on page 40

CECILIA BARTOLI APPRECIATES THE EXHILARATING CHALLENGE OF PERFORMING UNDER PRESSURE.

WE COULD SAY THE SAME OF HER TIMEPIECE.

Cecilia Bartoli's beautiful mezzo-soprano voice has quickly established her as one of opera's towering talents. Along the way, her Lady Datejust has been a steadfast and dazzling companion.

ROLEX

Rolex Lady Datejust Officially Certified Swiss Chronometer. Enlarged for detail

For the name and location of an Official Rolex Jeweler near you, please call 1-800-36ROLEX. Rolex, ®, Oyster Perpetual and Lady Datejust are trademarks.

Hi
Off
Lo
Hi
Off
Lo

Presenting the new radiant

downdraft cooktop from Jenn-Air.

SIMPLY RADIANT.

With a smooth surface and

luminous design. Here's a

cooktop that looks as good as it cooks.

The sign of a great cook®

1-800-Jenn-Air

www.jennair.com

JENN-AIR

CHELSEA CONTEMPORARY

LYNN MASSIMO

LYNN MASSIMO

The moment **Stuart Parr** saw the cavernous 5,000-square-foot Chelsea garage with its 50-foot-wide door, he decided to lease it and open a shop (above right). A Warren McArthur expert who had been selling 20th-century furniture from his loft for more than a decade, Parr (above, seated on an original McArthur aluminum tube chair upholstered in a Clarence House mohair velvet) wanted a space to show vintage pieces and the Jean-Michel Frank and McArthur designs he had begun reproducing—as well as automobiles and motorcycles. "I'm a car fanatic," says Parr, who recently placed an Aston Martin DB4 alongside a Frank Lloyd Wright Usonian table on the buffed cement floor of the gallery. And what does he think about being in a neighborhood that is packed with contemporary art dealers? "It's great, because there's so much serious traffic here, as opposed to people going to the Gap." Stuart Parr Gallery, 532 W. 20th St., New York, NY 10011; 212/206-6644.

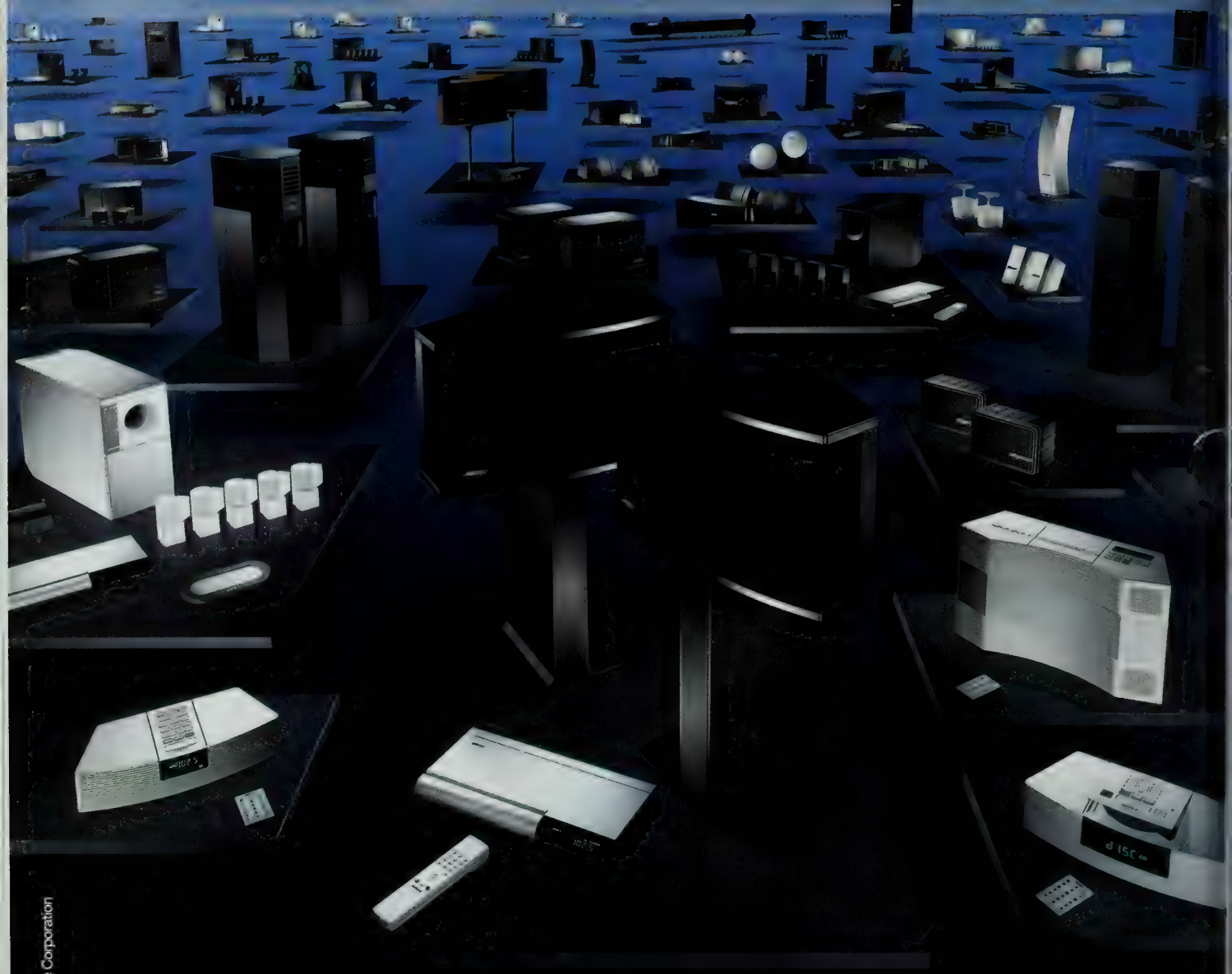
STONE THEATER IN MARYLAND

"I was in France looking for garden furniture," says Darryl Savage, owner of **DHS Designs**, "and I met some people with access to fireplaces dating from the 16th through the 19th centuries that had been in châteaus in the Loire Valley. I took pictures of the first one to **Charlotte Moss**, and she bought it." Savage, who now has about 50 of the stone fireplaces at his warehouse in an old dairy barn near Annapolis, Maryland, calls them "just as sculptural as stone statuary," explaining that they have "as much of the feeling of the master carver's hand involved."

The fireplaces represent the most recent addition to Savage's collection of antique garden sculpture (left) that he shows in his Annapolis shop: carved pillars, urns filled with stone fruit, and animal figures, including mythical beasts, which he describes as having "lots of patina and character." Moss says about Savage, "He sees the interesting quirk." One of the first pieces the New York designer bought was a 19th-century marble figure of a woman, headless, that she put in her East Hampton rose garden.

After five years in business, Savage has acquired a national reputation with such designer clients as **Brian Murphy** and **Paul Vincent Wiseman**, as well as Moss. DHS Designs, 86 Maryland Ave., Annapolis, MD 21401; 410/280-3466.

continued on page 44



© 1999 Bose Corporation

One is right for you, but which one?

As you may know, our reputation stems from our research into new technologies for better sound reproduction. This research has resulted in many products for almost every application.

Which product is right for you depends upon your listening habits and environment. A selection made without considering these factors too often results in spending more than necessary or getting less than desired.

How can you decide? Call us. Our consultants will recommend the product for your particular needs and budget and send you literature and direct you to one of our thousands of dealers worldwide who is closest to you and who carries that particular product. Once you hear it, then you can decide if it's just right for you.

Call toll-free: 1-800-ASK-BOSE (1-800-275-2673)
Ask for Ext. 795.
Visit our store at the Gardens of Palm Beach, Palm Beach, FL
Visit us on the web at ask.bose.com/ca795

BOSE®
Better sound through research®

TIFFANY & CO.

FROM OUT OF THE BLUE. The celebrated paillonné enamel and eighteen karat gold bracelet designed by Tiffany's Jean Schlumberger, $16,500.

For store locations or inquiries call 800.526.0649

LACQUER LUSTER IN PARIS

Brian McCarthy has a secret French passion. It is for the **Atelier Brugier**, a Paris workshop founded in the 1920s, where 17th- and 18th-century Chinese and Japanese lacquerwork is turned into tables and trays or set into boiseries. "I've known Nicole Brugier since I first started coming to Paris," says McCarthy, "and she has an amazing inventory. It's an adventure to go there. Her atelier is like no place else I know—a real 19th-century artist's and craftsman's workshop."

Brugier explains that her father, who started the business, specialized in applying lacquer as well as restoring and adapting it; and one of his triumphs was doing the lacquerwork in the legendary ocean liner *Lafayette*. He also restored lacquered pieces for the Louvre, for French antiques dealers and for American collectors such as the Lehmans and the Wrightsmans. Today, under the direction of Nicole Brugier, the business is evenly divided between restoration work and adapting lacquered panels into other pieces of furniture. She also sells screens and furniture, some of it made by French artist Louis Cane. Atelier Brugier, 74 rue de Sèvres, 75007 Paris, France; 33-1-47-34-8327.

GWENAEL BERTHY

GWENAEL BERTHY

Brian McCarthy, left, at the lacquer workshop of Nicole Brugier

A tray made from an 18th-century Chinese lacquered panel, above

FRANK ROGIN'S MODERNIST TOUCH

"We didn't want to have the traditional Déco pieces that everyone in New York had been buying," **Frank Rogin** says of the inventory at his SoHo furniture store, which has drawn in **Naomi Leff**, **Victoria Hagan** and **Harry Schnaper**. "Although much of what we have is from the 1920s, '30s and '40s, it would be better called French modernist." He shows the major names, such as Jacques Adnet, alongside lesser-known masters: Francis Jourdain, Maurice Dufrêne, André Sornay and Maxime Old. Rogin also prefers architects' designs, and the sources vary from de Stijl to postwar Italian (Gio Ponti is a favorite). "I'm most interested in what was produced by the avant-garde movements," he says. "Frank's approach is academic," Schnaper notes, "yet he's elevated this furniture to art." Frank Rogin, 21 Mercer St., New York, NY 10013; 212/431-6545.

COURTESY FRANK ROGIN

COURTESY FRANK ROGIN

At Frank Rogin in New York, a Maurice Dufrêne desk, above

A ca. 1940 modernist bleached-oak-and-vellum buffet, left

continued on page 50

Multifunction "Espace" watch with analog and digital display.

AHEAD OF ITS TIME
EVEN WHEN IT'S ON TIME.

HERMÈS
PARIS

ble at Hermès Boutiques and Selected Fine Jewelry Stores.
For information, please call 1-800-441-4488

Over half a century's commitment to safety, beautifully disguised as a car.

This redesigned E-Class just furthers our longstanding commitment to safety. If an air bag deploys, for example Aid* automatically activates to pinpoint your location. When necessary, it can even send help. The E-Class als 8 air bags, including "head protection curtains" for front and rear passengers in side impacts.** Coinciden our efforts to make beautiful cars go back as far as our efforts to make them safe. So it seems there's st disguising a Mercedes-Benz. Call 1-800-FOR-MERCEDES or visit us on the Web at www.MBUSA.com. The

*[illegible] cellular service areas. First year's monitoring, subscription, monthly access fees, and 30 mint time included at [illegible] **[illegible] THE FORCES OF A DEPLOYING AIR BAG CAN CAUSE SERIOUS OR FATAL INJURY TO A CHILD UN 13. THE SAFEST SEATING POSITION FOR YOUR CHILD IS IN THE REAR SEAT, [illegible] PROPERLY INSTALLED CHILD SEAT, OR CORRECTLY WEARING A SEAT BELT IF TOO LARGE FOR

CHILD UNDER 13 SHOULD NOT USE THE FRONT SEAT UNLESS THE CHILD IS BELTED INTO AN APPROPRIATE, PROPER
LARGE FOR A CHILD SEAT SHOULD NOT USE THE FRONT SEAT. SEE OWNER'S MANUAL FOR ADDITIONAL WARNINGS AND
rk of Siemens Automotive Company

Contemporary Oriental Carpets for the Antique Carpet Lover!

The naturally dyed carpets of

WOVEN LEGENDS® & BLACK MOUNTAIN LOOMS®

ALEXANDRIA, VA • 703. 548. 0909
ALAN MARSCHKE'S ORIENTAL RUG GALLERY

BERKELEY, CA • 510. 526. 1087
EMMETT EILAND RUGS

BOSTON, MA • 617. 262. 1529
DECOR INTERNATIONAL

BRATTLEBORO, VT • 802. 257. 0471
A CANDLE IN THE NIGHT

CHARLOTTE, NC • 704. 375. 5101
GABRIEL, MENEFEE & ASSOC.

CHADDS FORD, PA • 610. 388. 6150
HOLLY PETERS ORIENTAL RUGS

CLEVELAND, OH • 440. 333. 2320
MCDHURRIES

DELRAY BEACH, FL • 561. 279. 7777
ABC CARPET & HOME THE OUTLET

DENVER, CO • 303. 320. 6363
SHAVER-RAMSEY

HARTFORD, CT • 860. 522. 6368
J. NAMNOUN ORIENTAL RUG GALLERY

KANSAS CITY AREA • 913. 362. 2006
MUNDY & YAZDI ORIENTAL RUGS

LEWES, DE • 302. 645. 9047
JOSEPHINE KEIR, LTD.

MORRISTOWN, NJ • 973. 425. 2800
RUG & KILIM

NEW YORK, NY • 212. 674. 1144
ABC CARPET & HOME

PHILADELPHIA, PA • 215. 849. 8030
MATERIAL CULTURE

PITTSBURGH, PA • 412. 422. 0300
O'BANNON ORIENTAL CARPETS

ROCHESTER, NY • 716. 325. 3110
THOS. R. PADDOCK ORIENTAL RUG EXCHANGE

SAN FRANCISCO AREA, CA • 800. 707. 7847
ALEXANDER'S DECORATIVE RUGS

SANTA MONICA, CA • 310. 451. 90
DON BLATCHFORD CARPETS & ART

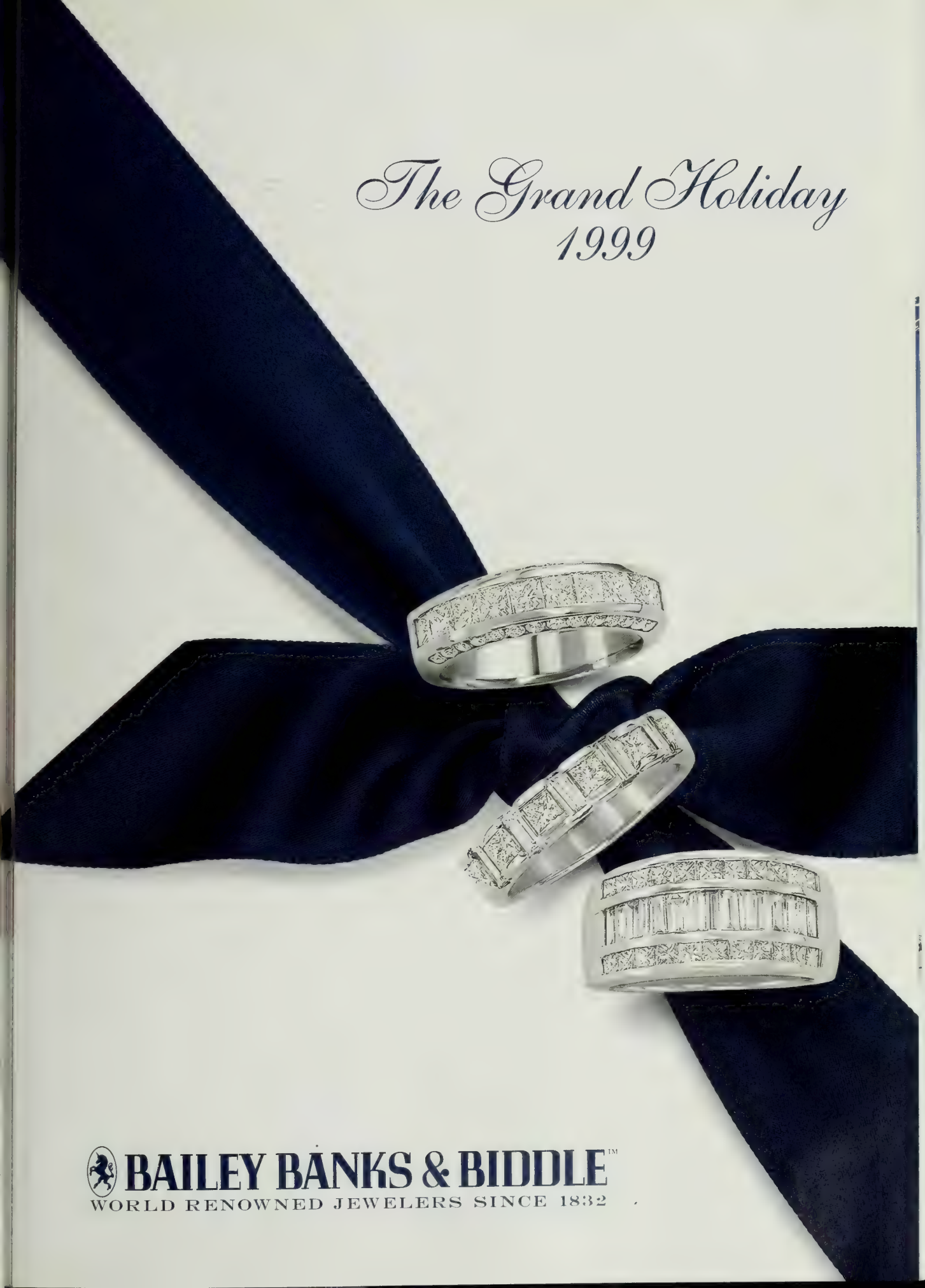
SCOTTSDALE, AZ • 602. 941. 2995
DAVID E. ADLER, INC.

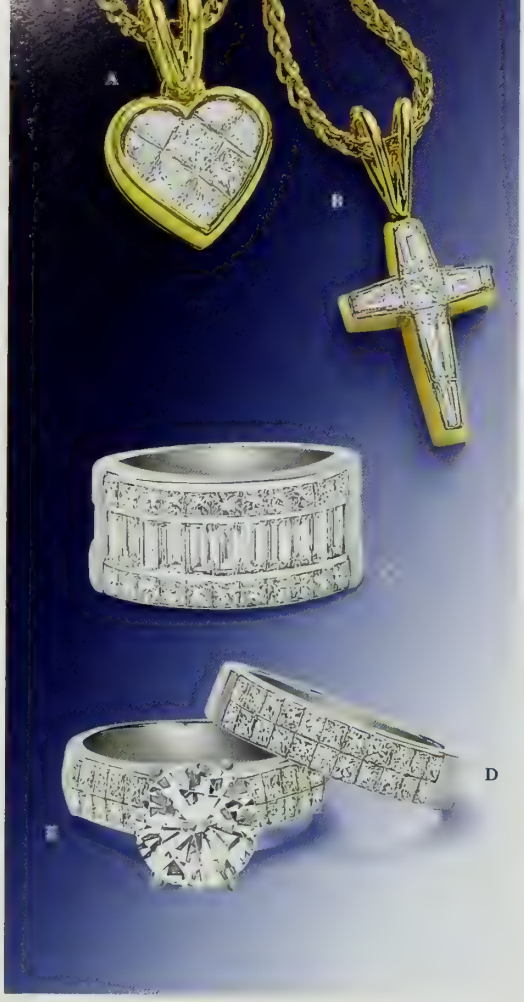
SEATTLE, WA • 800. 624. 6273
PANDE CAMERON

WASHINGTON, DC • 202. 328. 844
TROCADERO TEXTILE ART

WILLIAMSVILLE, NY • 716. 634. 27
KNOT BY KNOT

** Even when a design is repeated, the weavers' interpretations are subtly unique. The carpets featured (clockwise from top left): Rubia (Turkey), Kentwilly (Turkey), Mahindra (India), Uskudar Ushak (Turkey), Rubia (Turkey), Uskudar Ushak (Turkey)*

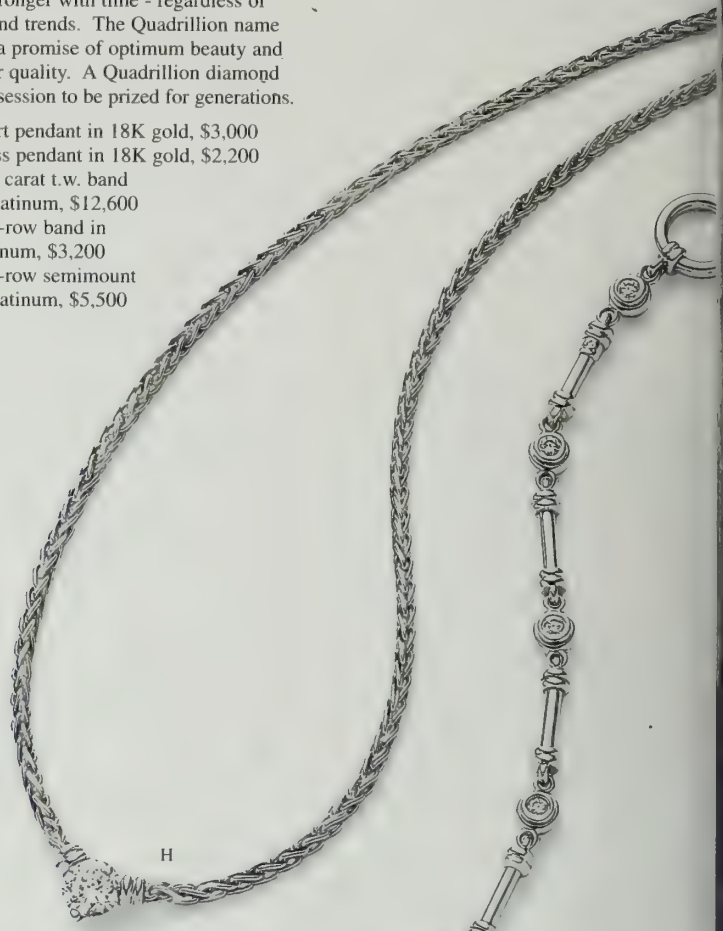

The Grand Holiday
1999
BAILEY BANKS & BIDDLE™
WORLD RENOWNED JEWELERS SINCE 1832



QUADRILLION®
The ideal square diamond

Featuring Quadrillion at select Bailey Banks & Biddle locations. Sophisticated and elegant designs that grow stronger with time - regardless of styles and trends. The Quadrillion name carries a promise of optimum beauty and superior quality. A Quadrillion diamond is a possession to be prized for generations.

A. Heart pendant in 18K gold, $3,000
B. Cross pendant in 18K gold, $2,200
C. 2.80 carat t.w. band in platinum, $12,600
D. Two-row band in platinum, $3,200
E. Two-row semimount in platinum, $5,500



EXCLUSIVELY OURS!
The Millennium
by Scott Kay

COVER:

Platinum Bands
2.20 carat t.w., $5,295
EXCLUSIVELY OURS!
2 carat t.w., $2,795
1-1/4 carat t.w., $3,795

SCOTTKAY
PLATINUM

F - G. EXCLUSIVELY OURS!
.35 carat t.w. semimount, $2,5
.50 carat t.w. matching band, $
H. 1 carat solitaire necklace, $7,4
Not shown, .50 carat, $3,000
J. .98 carat t.w. diamond bezel bracelet, $4,780
K. 3mm earrings with diamond charm, $1,170
L. Men's classic band, $1,140

Scott Kay available in select stores only.

Center stones are not included prices. Items E and F.

All diamond weights are approximate. See back cover.

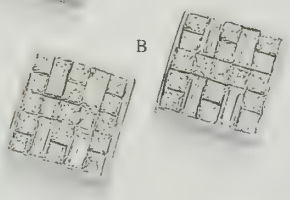
PRECIOUS PLATINUM
Nothing complements a precious stone better than the subtle luster of this most pure and rare metal. A beauty matched only by its strength.

A. 1-1/2 carat t.w. earrings, $4,495
B. Matching pendant, $2,995
C. 1 carat diamond pendant, $4,995
D. 2 carat t.w. diamond earrings, $13,995
E. Solitaire earrings, $895
F. Matching pendant, $995
G. 2 carat t.w. earrings, $4,695
H. 1 carat t.w. emerald-cut band, $2,995 (Select stores only.)
J. 7-3/4 carat t.w. bracelet, $17,000

All diamond weights are approximate. See back cover.

167 Years of Tradition

BAILEY BANKS & BIDDLE™
WORLD RENOWNED JEWELERS SINCE 1832



167 Years of Trust

FABULOUS STYLE

A. Invisible-set pendant in 18K white gold, $2,350
B. Matching earrings in 18K white gold, $3,995
C. 5 carat t.w. bracelet, $6,795
D. Cross pendant, $1,495
E. Fashion pendant, $1,150
F. 1 carat t.w. pavé earrings, $1,495
G. Necklace in 18K white gold, $2,495

All diamond weights are approximate.
See back cover.

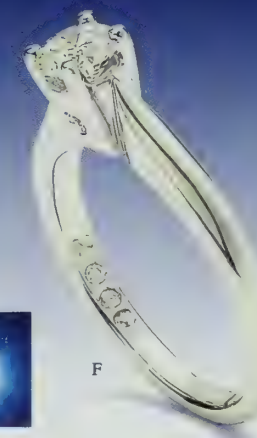
A. .80 carat t.w. semimount, $2,795
B. 1 carat t.w., $2,495
C. 1 carat solitaire with baguettes in platinum, $8,795
D. EXCLUSIVELY OURS! 2 carat t.w., $3,995
E. Princess-cut with trillion, $8,195
F. 1/2 carat t.w. in platinum, $1,995
Not shown, 1 carat t.w., $4,995
G. 2 carat round solitaire, $18,795
H. 2 carat pear-shaped solitaire, $16,595
J. 2 carat t.w., $4,395
(Items **F** and **H** are available in select stores only.)

Center stone is not included in semimount price. Item A.

All diamond weights are approximate. See back cover.

Exclusively at Bailey Banks & Biddle - The 2000 Millennium Ring

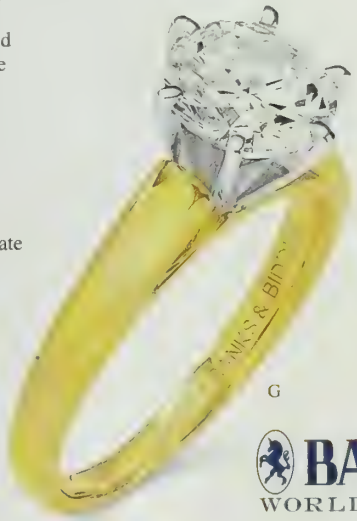
Live the moment forever with a Millennium solitaire - inscribed with a 2 and three inlayed diamonds. The year 2000 and the unique registry number are also laser inscribed into the actual diamond. The ring comes with [illegible] and commemorative [illegible] in Japanese from the [illegible] commemorating [illegible]

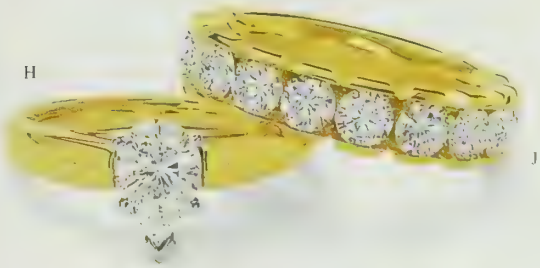


The Bailey Banks & Biddle Diamond Solitaire

A diamond solitaire from Bailey Banks & Biddle goes beyond all expectations. Our integrity, reliability and reputation for unquestionable quality and value gives you confidence that you are choosing a diamond that will last forever. Before we engrave our signature on a Bailey Banks & Biddle solitaire, it must meet these standards:

- All rings are 18K gold or platinum with settings in platinum for strength
- All diamonds are near-colorless
- All diamonds come with a certification by the International Gemological Institute, and the certificate number is engraved into the ring for identification
- Insurance/replacement options are available
- Diamonds have no surface inclusions on girdle, crown, or table
- Diamonds are well-proportioned for maximum brilliance
- Diamond weights exceed minimums and are engraved into the ring
- Lifetime cleaning and inspection are available





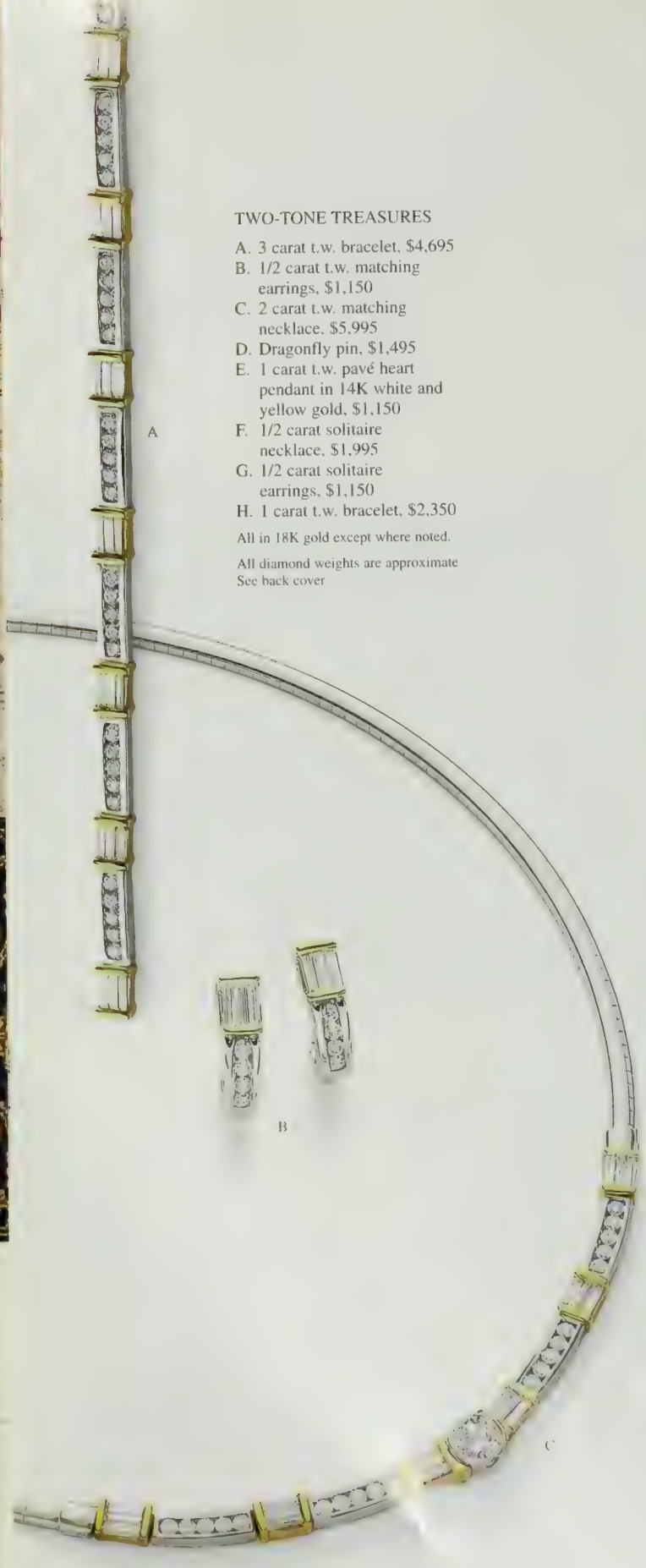
BAILEY BANKS & BIDDLE™
WORLD RENOWNED JEWELERS SINCE 1832

TWO-TONE TREASURES

A. 3 carat t.w. bracelet, $4,695
B. 1/2 carat t.w. matching earrings, $1,150
C. 2 carat t.w. matching necklace, $5,995
D. Dragonfly pin, $1,495
E. 1 carat t.w. pavé heart pendant in 14K white and yellow gold, $1,150
F. 1/2 carat solitaire necklace, $1,995
G. 1/2 carat solitaire earrings, $1,150
H. 1 carat t.w. bracelet, $2,350

All in 18K gold except where noted.

All diamond weights are approximate
See back cover



167 Years of Quality

MIKIMOTO®

THE ORIGINATOR OF CULTURED PEARLS. SINCE 1893.

A. Black Tahitian cultured pearl earrings, $2,500
B. Black Tahitian cultured pearl necklace, $1,800
C. Cultured pearl necklace, $880
D. 6.5x7mm bracelet, $840
E. 18" 7.5x7mm strand, $2,400
Not shown, 16" 7.5x7mm strand, $2,200
Not shown, 20" 7.5x7mm strand, $2,600
F. Cultured pearl ring, $3,300
G. Cultured pearl earrings, $4,630

All set in 18K gold.
Mikimoto available in select stores only.

BAILEY BANKS & BIDDLE™

WORLD RENOWNED JEWELERS SINCE 1832

167 Years of Value

ELEGANCE IN 14K WHITE GOLD

A. EXCLUSIVELY OURS!
Heart pendant, $395
B. Invisible-set ring, $595
C. Matching earrings, $995
D. Hoop earrings, $395
E. Spiga necklace, $395
Not shown, matching bracelet, $295
F. Bezel-set pendant, $495
G. Diamond earrings, $150
H. Omega necklace $395
J. Swirl slide, $295
(**E** and **H** are Bailey's Classic Value Items.)

(Items **B** and **C** are available in select stores only.)

INTRICATE EXPRESSIONS

A. Heart pendant, $195
B. Channel heart pendant, $450
C. Ribbed ring, $295
D. Matching earrings, $395
E - F. EXCLUSIVELY OURS!
"X" design bracelet, $495
"X" design necklace, $1,095
G. Reversible bracelet in 18K gold, $1,295
H. Reversible necklace in 18K gold, $2,695
(**C** and **D** are Bailey's Classic Value items.)

(Items **E**, **F**, **G** and **H** are available in select stores only.)

BAILEY BANKS & BIDDLE
WORLD RENOWNED JEWELERS SINCE 1832

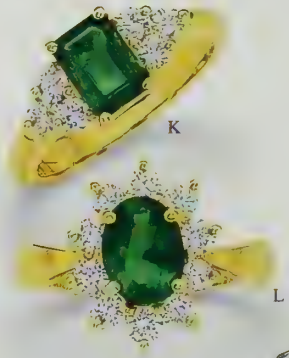
167 Years of Style

Little *Sweethearts* by CHARLES KRYPELL

Little Sweetheart pendants are crafted in 18K white or yellow gold with diamonds, rubies, sapphires, emeralds and pink sapphires, and express the exquisite artistry of Charles Krypell. Little Sweethearts can commemorate any special occasion with many different combinations for creating your own unique necklace. Hearts starting at $640, chains sold separately. This necklace will be close to her heart in more ways than one.
Little Sweethearts - THE SWEETEST SUGGESTION EVER.

A. Diamond heart, $1,500
B. Ruby heart, $640
C. Pink sapphire heart, $680
D. Diamond heart, $1,940
E. Sapphire heart, $760
F. Snake chain, $280

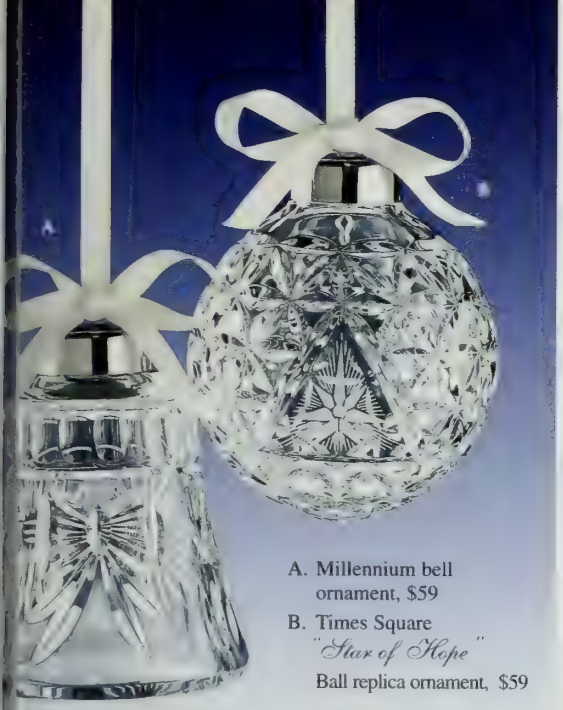
Little Sweethearts available in select stores only.



CHARMING COLOR

G. Sapphire and diamond band in 18K gold, $1,095
H. Ruby and diamond band in 18K gold, $1,095
J. Emerald and diamond band in 18K gold, $1,250
K. Emerald and diamond ring, $1,795
L. Certified ring in 18K gold, $2,695
M. Oval sapphire ring, $1,850
N. Round earrings, $1,595
P. Matching necklace, $3,495
(Items **L**, **M**, and **P** are available in select stores only.)

See back cover for gemstone information

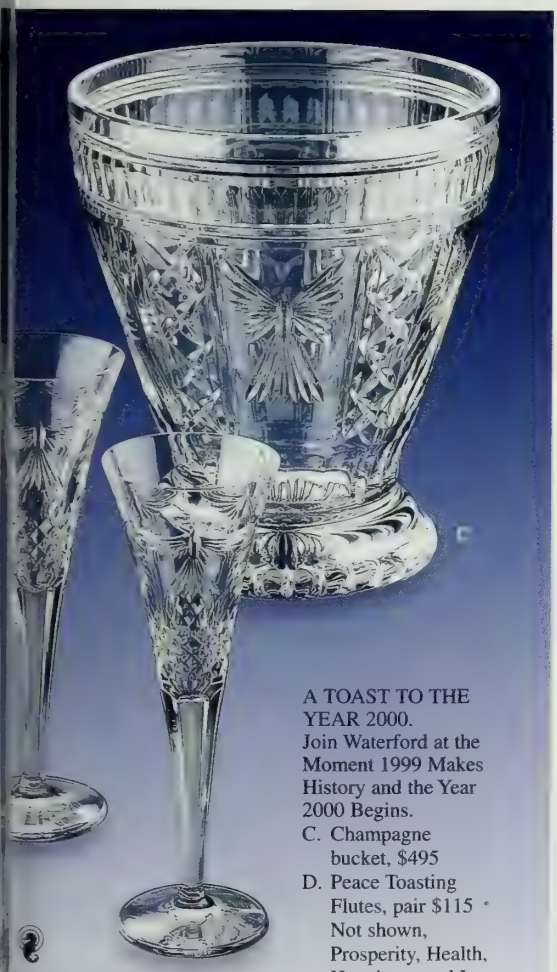


A. Millennium bell ornament, $59

B. Times Square "*Star of Hope*" Ball replica ornament, $59

WATERFORD CRYSTAL

TIMES SQUARE 2000



A TOAST TO THE YEAR 2000.
Join Waterford at the Moment 1999 Makes History and the Year 2000 Begins.

C. Champagne bucket, $495

D. Peace Toasting Flutes, pair $115 *
Not shown, Prosperity, Health, Happiness and Love Toasting Flutes, pair $115

ERFORD CRYSTAL

E

LLADRÓ®

E. 1999 Christmas bell, $40

F

EXCLUSIVELY OURS!
F. From the Inspiration Millennium Collection
Rebirth - Third in a series. $1,270

BAILEY BANKS & BIDDLE™
WORLD RENOWNED JEWELERS SINCE 1832

OMEGA
my choice

Omega, my choice. — Peter Blake

A

Men's Professional Seamaster in titanium $2,495

BAILEY BANKS & BIDDLE™
WORLD RENOWNED JEWELERS SINCE 1832

Contact your nearest [illegible] Jewelers for availability of select store items. Merchandise shown is subject to prior sale. Selected items are enlarged to show detail. All advertised prices [illegible] addition of applicable state, local, and other taxes, and to the addition of applicable fees. Typographical errors are subject to corrections. The gemstones may have [illegible] by heating (generally), oiling or waxing (emeralds), diffusion (sapphires), or irradiation (blue topaz). Treated emeralds require special care in cleaning and repair [illegible] be tested periodically. All items are in 14K gold unless otherwise noted. Fractional diamond carat weights may vary up to .05 carat. Carat weights expressed in decimal [illegible] are accurate within .005 variance. [illegible] denotes Bailey's and/or Zell Bros' Classic Value. Prices in effect through December 31, 1999.

It took years to collect 5. Now find No.6 in a couple of clicks.

You've always yearned for that missing car. The Cooper-Bristol.

Now you can track it down, check its value, place a bid and it could be yours.

All on our site. To date we've gathered together over 300 top auction houses, antique dealers and art galleries online.

You can already choose from some 20,000 lots - that's millions of pounds worth of highly desirable objects.

You can search through our auction house catalogues for sales coming up anywhere around the globe.

And browse through our extensive archives and reference guides to find out what you should be paying. Then you can bid online to your heart's content.

Reassuringly, you are buying the best products from the most reputable auction houses, dealers and galleries in the world.

The race is on.

icollector

www.icollector.com

Redefining the art of collecting.

OLD GLORY IN INDIANA

When I'm at my cabin on Lake Maxinkuckee, I race my client Ann Harrison to **Brookston Antiques**," says **John Cottrell**. "They have everything." Cottrell's not exaggerating when he talks about the inventory at Brookston Antiques, which ranges from old Indiana hickory furniture and tramp art to Venetian glass, Meissen and collectibles. "I bought an aluminum roaster from the 1950s and an entire set of original Fiestaware for my brother," says the designer, describing some of his recent finds. His most memorable purchase: a hickory bowback rocking chair and a woven-sassafras rocker in the form of a Windsor.

RUSSELL INGRAM

John Cottrell with old hickory at Brookston Antiques in Indiana

Cottrell, an Indiana native, has known Richard and Pat Bouwkamp since the early 1990s, when they opened their general store. Although he likes browsing through their array of small glass items and primitive art and furniture, he holds the Bouwkamps in high regard for their collection of old hickory. "Indiana didn't have a high level of design when it came to furnishings," he says, "but these pieces have a lot of charm and history." Brookston Antiques, 9670 S. State Rd. 43, Brookston, IN 47923; 765/563-3505.

CLAIRE FLANDERS

A MEMOIR

Henry Adams wrote about architecture in a very emotional way in *Mont-Saint-Michel and Chartres*," says Claire Flanders. Her vintage-photograph-style images (above) of these places, on view at the **Troyer Gallery** in Washington, D.C., through Dec. 18, were inspired by the historian's 1913 tome. Troyer Gallery, 1710 Connecticut Ave. N.W., Washington, DC 20009; 202/328-7189.

MEXICAN TEXTURE

It's good to have a retail presence again," says Karen Witynski, who, with husband Joe P. Carr, recently moved from Santa Fe to Austin, Texas, and opened **Texture Antiques**, specializing in Mexican furniture and architectural elements. The shop shows antiques (right), such as doors, tables, cornices and chairs, with contemporary art and photography, to suggest ways in which the pieces can fit in a modern setting. "The style of the haciendas from which many of these elements came was pared down, with hardy pieces and simple architectural styles," Witynski notes.

Craig Wright, who has been buying from Carr and Witynski for close to ten years, admires their trained eye. "They have a great sense of color, and they appreciate simplicity," he says. "I've used their pieces in an adobe house in Santa Fe and with Tuscan antiques in another project, and I've even placed some simple Mexican stools in the kitchen of a house in France."

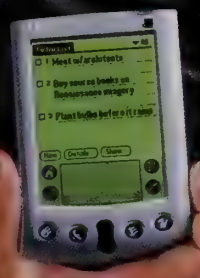
JAMES RAY SPAHN

The range at the shop includes large, sturdy tables made of mesquite, storage trunks in various sizes and altar tables polished by wear and marked with candle wax, as well as more finely crafted and painted tables from the Zacatecas area. "We also recycle old wood beams and other fragments to craft custom-ordered furniture, like extra-long tables," Witynski says. Texture Antiques, 3535 Bee Caves Rd., Austin, TX 78746; 512/327-8284.

continued on page 52

3Com®
More connected.

Catherine Hennes
Textile Designer



My favorite weavers and embroiderers; all my friends from art school.

Haute couture showings, Monday, 9:00 am; lunch w/Max, Friday, 1:00 pm.

Preliminary ideas for spring-summer patterns; novels I plan to read.

Meet with architects, re: new studio plans; plant bulbs before winter.

Synchronize and back up my Palm V™ organizer with my PC
With just one touch.

Simply Palm

www.palm.com

Palm Computing, Inc.: developer of the [illegible] handheld platform.

©1999 3Com [illegible] Palm Computing and Hot[illegible] and Palm V are the Palm Computing Platform logo[illegible]

PETER R PEIRCE

MODERN MOOD FOR ANTIQUITIES

Michael Ward and his wife, Stark, who had a gallery space for 13 years on Manhattan's East 93rd Street (AD at Large, Oct. 1991), wanted to display their Greco-Roman antiquities in a residential setting—and they needed to be closer to the Metropolitan Museum of Art, where they often do research. They found a Park Avenue maisonette and asked architect **Benjamin Baxt** and **Stephen Sills** and **James Huniford**, longtime clients who had helped design the Wards' booth at the 1998 International Fine Art and Antique Dealers Show, to make the space into a serene series of "living" rooms with simple moldings and coffered ceilings. And **Ward & Company Works of Art** had a new home.

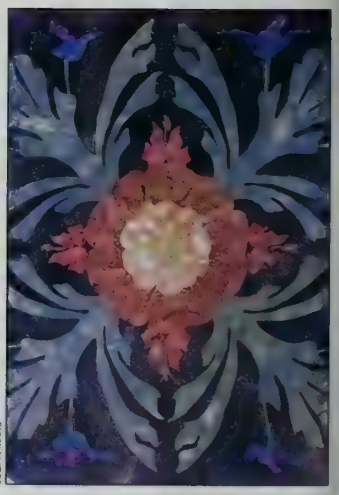
The Wards, who work with curators at the Metropolitan, the Art Institute of Chicago and other museums, are known for pieces that are exquisite as well as technically important. Their inventory might include a Greek krater from ca. 460 B.C. that shows two maenads, or bacchantes, riding mules on their way to a Dionysian ritual. The Wards might also have a life-size Roman marble statue of Mercury from the 1st century and a Roman fresco from about that period.

The couple deal in Bronze Age objects and Celtic art as well. "We try to find things of inherent beauty from neglected areas," says Michael Ward. "Some of the Bronze Age sculptural pieces are better than a Calder." Ward & Company Works of Art, 962 Park Ave., New York, NY 10028; 212/327-4400.

Ward & Company's gallery, above, and stand at the 1998 Fine Art and Antique Dealers show, right

MARQUETRY PAINTER

A recent trip to Russia expanded San Francisco decorative painter **Willem Racké**'s already extensive repertoire. "I saw a lot of amazing marquetry floors, which I love to paint," says Racké, who also got hold of an old Russian book that includes many pictures of decorative painting in czarist palaces. Racké's skills run the gamut, from simple wall glazes and stenciling to trompe l'oeil scenes and *faux-marbre*. He also can render faux-wood graining and *pietra dura* designs (below) on tabletops or wall panels. Racké has a staff of nine decorative painters, which allows him to create designs and do all of the mixing of colors. **Suzanne Tucker** recently asked him to execute a tortoiseshell finish on the paneled walls of a powder room, and he suggested adding faux-inlaid-tortoiseshell-and-ivory starburst patterns. Racké also has worked for **Joszi Meskan, Orlando Diaz-Azcuy** and **Babey Moulton Jue & Booth**, for which he recently marbleized a fireplace (*AD*, June 1999). By appointment. Willem Racké, 190 Potrero Ave., San Francisco, CA 94103; 415/252-1341.



JULIAN MARC

continued on page 56

VACHERON CONSTANTIN

Manufacture Horlogère. Genève, depuis 1755

1972

Asymmetric, cambered case with screwed back.

Brushed silver dial with Roman Numerals.

Folding buckle. In white, yellow or pink gold.

Shapur

Mozaffarian
FINE JEWELRY SINCE 1883

245 Post Street • San Francisco, CA 94108 • Tel (415) 392-1200

St. Francis Hotel • Union Square • 335 Powell Street • San Francisco, CA 94102 • Tel (415) 433-4333

Introducing the all-new Infiniti I30.
It's not just a new car.
It's all the best thinking.

Starting at $29,465.*

©1999 Infiniti Division of Nissan ... the Bose Corporation. *MSRP for 2000 I30 touring model shown is $31,540 and 2000 I30 luxury mod

If you were designing a new luxury car, how would you make it stand apart from the crowd? Would you give it the most powerful V6 in its class? Would you create the most spacious cabin? Maybe you'd offer luxury touches you couldn't find anywhere else. Surely any one of these achievements would set you apart from today's crowd of luxury automobiles. Imagine how special you'd be if you claimed all of them. Introducing the all-new Infiniti® I30. With the largest interior in its class, a 227-hp engine that's the most powerful V6 in its class and luxury touches like a custom-tuned Bose® audio system and power rear sunshade that would be a surprise in any class. The all-new I30. It's all the best thinking.

800-582-4716 / infiniti.com

I30

INFINITI.

Own one and you'll understand.

165, **excluding $525 destination charge**, taxes, title, license and options. Retailer sets actual price.

AD *at* LARGE

BELGIAN BRAVURA

SERGE ANTON

SERGE ANTON

Jean-Jacques Hervy, the designer for Jean-Paul Guerlain (*AD*, Aug. 1999), has been a client of Albert Vandervelden's for more than a dozen years, having met the Belgian antiques dealer at a Maastricht fair. **La Mesangere**, Vandervelden's shop in the city of Liège, is a repository of Belgian and western European antiques—things like a set of 12 18th-century chairs from Liège and gilded and polychromed wood statues of Ferdinard I and Charlemagne (above left and left) that were made in Germany in about 1520. But Vandervelden also likes French furniture, and during a recent visit Hervy (right, at the shop) admired an ebonized Régence bureau with gilt-bronze detailing. La Mesangere, En Feronstrée 137–139, 4000 Liège; 32-4-223-54-49.

SERGE ANTON

EYE ON COLLECTORS

COURTESY GERALD DE MONTLEAU

COURTESY GERALD DE MONTLEAU

There's a new face among the 18th-century French furniture dealers on the rue du Faubourg St.-Honoré. **Gérald de Montleau** has added a Paris location to his gallery in La Rochefoucauld, to be closer to the collectors who like his Louis XIV tables, Louis XV chairs (above left) and 17th-century Genoese mirrors (above). "I'm interested in furniture that's restrained and has a contemporary spirit," says de Montleau, whose new environs reflect his approach—the elegant carpeted rooms have simple architectural detailing and are merely paneled in wood. Gérald de Montleau, 236 rue du Faubourg St.-Honoré, 75008 Paris; 33-1-42-25-40-45.

BLINDS AT TWILIGHT

Do you know who Sting is? How about Mary Tyler Moore?" Shirley Hudson inquires when asked about the clients of her brother-in-law's business, **Hudson Venetian Blind Service**. In 1947 J. Porter Hudson requested a commission for selling blinds at Sears. When he was refused, he started his own factory on a farm on Twilight Lane in Richmond, Virginia, and was discovered by designers such as **Mark Hampton** and **Timothy Macdonald**. Made to order by hand, the all-wood Venetian blinds, assembled with canvas tape, are shipped all around the world—and usually only once. "Our blinds don't wear out," says Shirley Hudson. Hudson Venetian Blind Service, 2000 Twilight Ln., Richmond, VA 23235; 804/276-5700.

continued on page 58

Your favorite uncle.
Your only brother.
Your dad.

These are the ties that bind.

SHOP

NeimanMarcus.com

Charvet ties at www.neimanmarcus.com

HERITAGE HOUSE GALLERIES

"Lilith" by John Collier 1887

HAND-PAINTED MASTERPIECE RE-CREATIONS

For a Free Brochure Call:
1-800-890-9028
Telephone: (954) 462-4462
Facsimile: (954) 462-4463
E-mail: hhinc@worldnet.att.net
www.heritagehouse.com
441 Northeast 4th Avenue
Fort Lauderdale, Florida 33301

Gallery: 711 East Las Olas Blvd.
Ft. Lauderdale, Florida 33301
(954) 525-5705

AD *at* LARGE

STRICTLY FRENCH

For the past 20 years I've always bought French furniture from **James Grafstein** because of his wonderful taste and his knowledge," says **Pamela Banker** (right, at the gallery). Grafstein, who deals from a Manhattan town house, shows everything from Neoclassical pieces—"They do well with our decorator clients," says associate Mark Collister—to Baroque armoires and country Louis XV chairs and tables. Grafstein lately has been importing more accessories, such as Sèvres porcelain and gilt-bronze sconces. James Grafstein, 236 E. 60th St., New York, NY 10022; 212/754-1290.

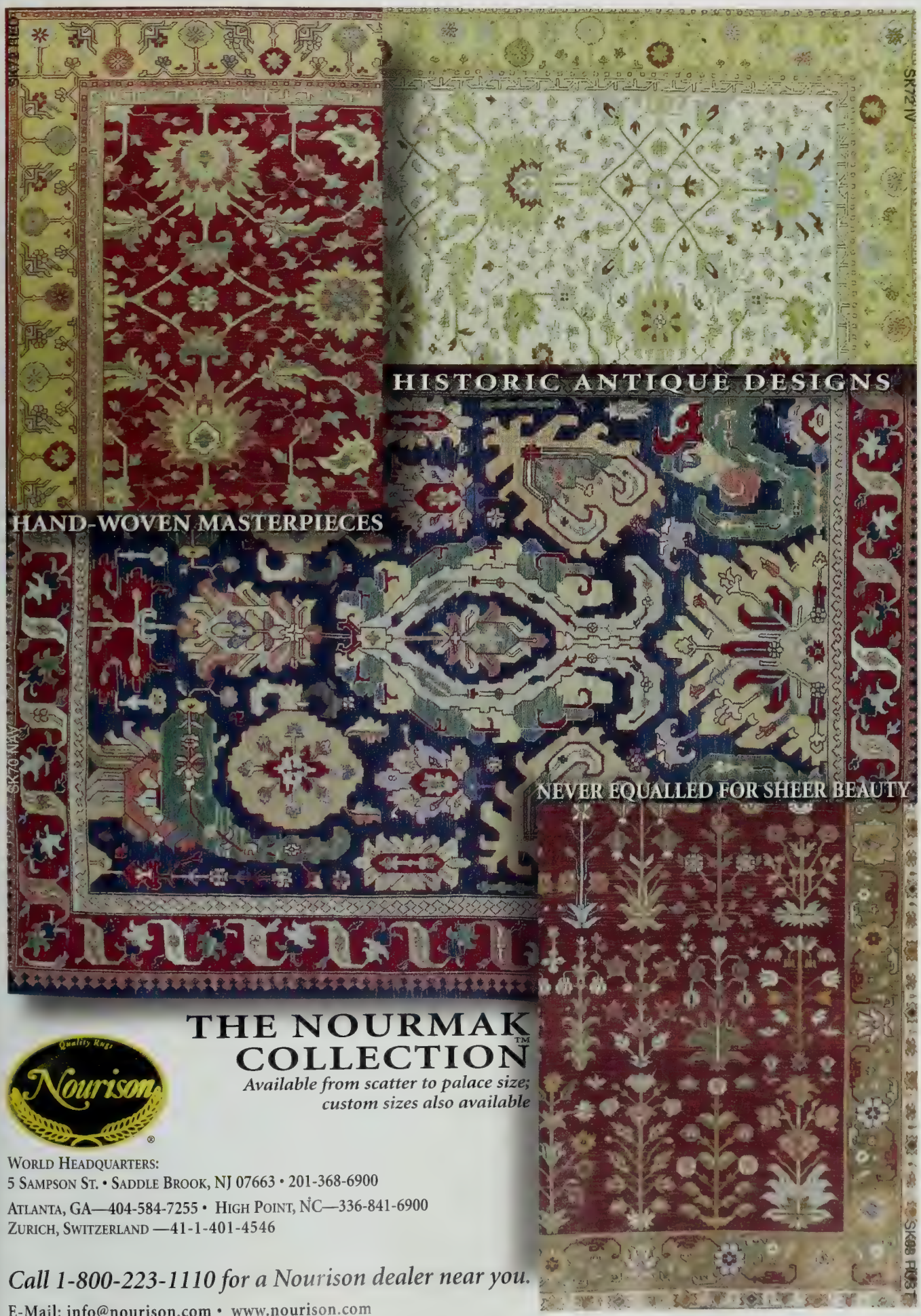
PETER FREED

TIBETAN SPIRIT

In 1973 Moke Mokotoff went on a research expedition to the Himalayas, and he returned with a number of relics, which friends bought up right away. Subsequent trips yielded more artifacts, and Mokotoff established a gallery in New York called **Asian Arts** and started selling to museums (the Metropolitan Museum of Art bought a 13th-century embroidery made in the workshops of Kublai Khan). He specializes in Tibetan *thankas*, but he also has statues, masks and textiles, as well as an occasional Chinese-style lacquered trunk and screen. **Samuel Botero** says of Mokotoff, "He has unusual things, and he's trustworthy, but what helps in my field is that he has a great eye for the decorative." By appointment. Asian Arts, 257 W. 17th St., New York, NY 10011; 212/741-4443. □

Sam Botero with Tibetan artifacts at Asian Arts; a red *turkom* cabinet, below right

BILLY CUNNINGHAM



THE NOURMAK™ COLLECTION

Available from scatter to palace size; custom sizes also available

Quality Rugs Nourison®

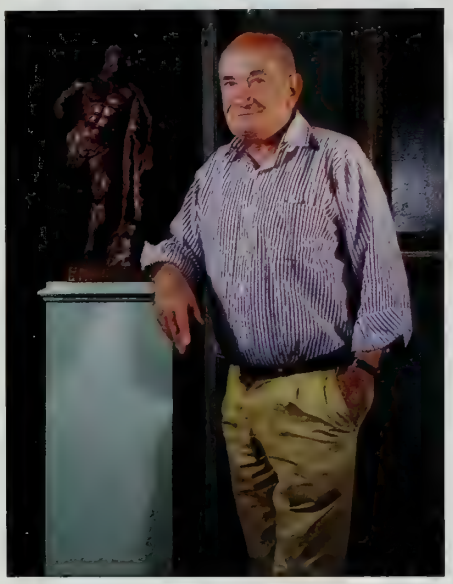
WORLD HEADQUARTERS:
5 SAMPSON ST. • SADDLE BROOK, NJ 07663 • 201-368-6900
ATLANTA, GA—404-584-7255 • HIGH POINT, NC—336-841-6900
ZURICH, SWITZERLAND —41-1-401-4546

Call 1-800-223-1110 for a Nourison dealer near you.

E-Mail: info@nourison.com • www.nourison.com

MISSION TO MILAN

PIERO PINTO VISITS HIS BEST NORTHERN ITALIAN SOURCES



LEFT: Designer Piero Pinto, a longtime resident of Milan, at the Carlo Orsi gallery, with an 18th-century Venetian wood maquette representing Hercules.

RIGHT: On the Via Bagutta, in the antiques district, "it's best to walk," says Pinto. BELOW: Filippo Parodi's *Rape of Europa* is at Carlo Orsi.

Text by Jonathan Kandell/Photography by Giancarlo Gardin

ALTHOUGH HE HAS BEEN one of Milan's preeminent interior designers for many years, Piero Pinto still moves at the frenzied pace of Italy's most dynamic city. "People here live to work," he says, urging his chauffeur to find a shortcut through the traffic-clogged streets. "Naturally, they want to be able to show that all that work is worthwhile." So Pinto spends a good deal of his time in search of the furniture, tapestries, paintings, sculptures and objects that will surround his clients—both at home and at work—in a manner commensurate with their hard-earned fortunes.

Raised in Alexandria, Egypt, Pinto moved to Milan in the 1950s, when the city wasn't yet a world leader in furniture design and fashion. "You had an aristocratic elite living in the palazzi and the nouveau riche industrialists and businessmen who were moving into new homes and had never spent money," he says.

Pinto started out as a fabric designer and then became an antiques dealer. He began decorating apartments and offices because friends and customers would implore him for advice.

"I always listen to my cli-

continued on page 64

PATEK PHILIPPE
GENEVE
Who will you be in the next 24 hours?
Twenty-4
by Patek Philippe

ANYTHING BUT

The new A6 4.2 • Thundering 300 hp V8 • Race-bred 5-valve engine technology • Full-time quattro® all-wheel drive • 5-speed Tipt

Visit our website or call 1-800-FOR-AUDI for more information. "Audi," "quattro," "A6" and the four rings emblem are

atic transmission • Flared fenders, lower stance, muscular profile • Bliss begins in second gear • *www.audiusa.com*

Audi

of AUDI AG. "Tiptronic" is a registered trademark of Dr. Ing. h. c. F. Porsche AG. ©1999 Audi of America, Inc

MISSION TO MILAN

continued from page 60

ents," says Pinto. "But I must also put a brake on their wilder impulses." A few decades ago his talents were much in demand by clients who were seduced by the prevailing rage for the early-twentieth-century French style. But Pinto soon realized that such sumptuous interiors are hard to maintain "because few people can afford the necessary staff." Now tastes are shifting once again in Milan and elsewhere in Italy, this time toward minimalism. "Some of my clients want to live in houses that look empty," says Pinto. "Maybe it's a reaction to past excesses, but I tell them they must find a balance between opulence and simplicity."

Opulence, however, tipped the scales on a recent spree, during which Pinto managed to visit seven establishments in a single day, most located within the one-and-a-half-square-mile historic district

continued on page 68

Top Left: Emil Mirzakhanian's gallery is in a typical Milanese courtyard. **Top:** Syrian and Egyptian rugs and Asian stone sculptures. **Left:** Franco Sabatelli, whose shop sells frames from the 16th through the 19th centuries. **Above:** An artisan restores a frame.

Neiman Marcus
Where nothing's out of the question.

NM EXCLUSIVE bamboo-covered bicycle in Epicure.

Who says all special deliveries arrive by sleigh?

Neiman Marcus

NM EXCLUSIVES from David Yurman Midnight Ice™ Collection.

Who doesn't like a frozen treat?

GUCCI TIMEPIECES in
Men's Furnishings at selected stores.

Why does it have to be three French hens?

Neiman Marcus

Cosmetics bag and NM EXCLUSIVE animal-print ID case and handbag from kate spade in Leather Accessories.

Why do the gifts have to go under the tree?

VENINI vase in The Galleries.

Why does it have to be seven swans a-swimming?

HEIRLOOMS OF TOMORROW dragon in Children's World
at selected stores.

Who says not a creature was stirring?

Neiman Marcus

Neiman Marcus
Where nothing is out of the question.
www.neimanmarcus.com To order, call 1.800.365.7989 from 10 to 5:30 CST.

MANSOUR

Antique Haj-jalili Tabriz Carpet, 11' 6" x 15' 6" - Circa 1870

MANSOUR

The Finest Collection of Persian, Oriental & European Rugs in the World

LOS ANGELES 8600 Melrose Avenue California 90069 USA Telephone 310-652-9999
LONDON 56 South Audley Street W1Y 5FA United Kingdom Telephone 0171-499-5602

WHO NEEDS
MISTLETOE?

redENVELOPE

GIFTS ONLINE

www.RedEnvelope.com AOL Keyword: RedEnvelope

©1999 RedEnvelope, Inc. All rights reserved. The Red Envelope mark and logo are trademarks of RedEnvelope, Inc.

MISSION TO MILAN

RIGHT: Paolo Canelli, left, with his wife, Gabriella, and Pinto, specializes in 18th-century Italian furniture. LEFT: The shop's façade, on the Via Santo Spirito.

BELOW: Two early-18th-century praying angels in gilt terracotta by Giuseppe Mazzuoli, a pupil of Bernini's, are part of Canelli's inventory.

continued from page 64

bounded by ancient Roman stone gateways.

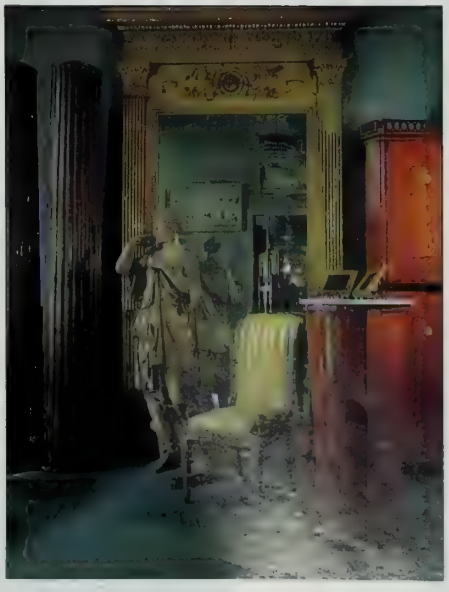
The first visit is with Emil Mirzakhanian, whose eponymous shop has a collection of antique tapestries that Pinto admires. In the main room, Mirzakhanian has hung on one wall a superb sixteenth-century Damascus carpet, about nine feet by six feet, with a deep red abstract pattern. On an adjoining wall is a seventeenth-century silk Persian tapestry, of similar proportions, featuring lions and deer embroidered in white cotton. Of even more interest to Pinto is a carpet that the dealer retrieves from storage. It's a dark-hued Mamluk tapestry—some twenty feet by twelve feet—woven in Cairo during the fifteenth century. "These are museum-quality pieces," Pinto notes. "Mirzakhanian lends many of them out to exhibitions."

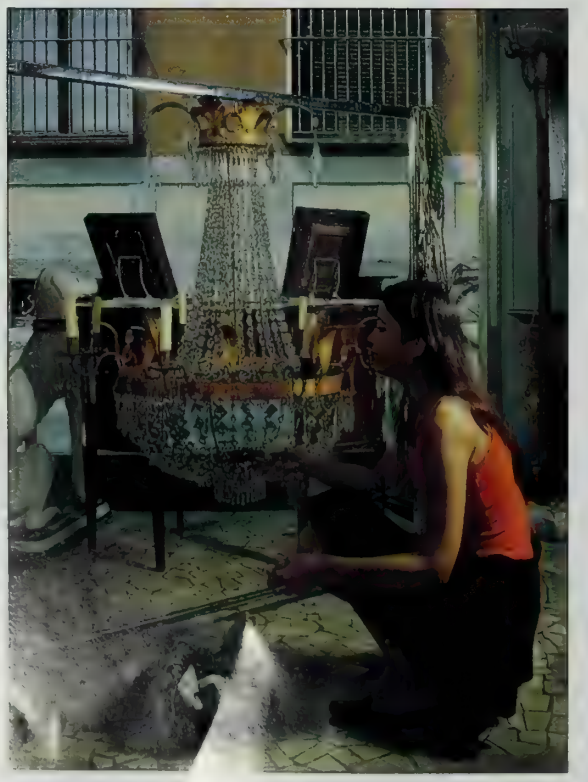
Pinto decides to walk to his next destination, occasionally stopping to admire the lush courtyards hidden behind the dull façades of centuries-old buildings. "It's these inner courtyards that give Milan its charm," he says. "I always come across one I've never seen before."

The Carlo Orsi gallery, located at the back of such a courtyard, specializes in European art from the sixteenth through the eighteenth centuries. "He has the best gallery of its kind in Milan," says Pinto, "and arranges the works well for such a small shop."

The designer likes a late-seventeenth-century wood sculpture by Filippo Parodi, titled *The Rape of Europa*, in which a female figure is being borne away on the back of Jupiter, in the form of a garlanded bull. Pinto asks the gallery owner to set aside for him a painting of a Turkish harem by eighteenth-century artist Francesco Guardi.

continued on page 72





ABOVE: Piva focuses on Neoclassical furniture. The carved, painted and gilded chair is early-19th-century Milanese. The pedestal is Biedermeier.

R[illegible] P[illegible] van[illegible] XVI [illegible] "I vis[illegible] when [illegible] owned it.

BVLGARI

Ovale.
A new classic for women

In 18 kt gold and with pavé diamonds. Also available in white gold

Roma • Paris • London • New York • Tokyo

For information or for a catalog please call 1-800 BVLGARI • www.bulgari.com

Garage stuffers.

©1999 Volkswagen 1-800 DRIVE VW or WWW.VW.COM

Drivers wanted.®

MISSION TO MILAN

RIGHT AND FAR RIGHT: Carati Bronzista, one of Milan's oldest metalwork shops, "can make or restore any fixture," says Pinto.

continued from page 68

"This would be perfect for a friend of mine who collects Orientalist art," he says.

Logically, Pinto's next visit is to Franco Sabatelli, a specialist in antique frames. He and his wife, Brunella, have amassed six hundred Italian frames from the sixteenth through the nineteenth centuries. An enormous gilt frame with carved angels greets Pinto at the entrance. Rummaging through the inventory in the back, he settles on a less baroque example. "With the Guardi, I'd want a classic frame like this one—not so ornate that it detracts from the painting," he says.

Paolo Canelli, the next stop on Pinto's list, "has the best Italian furniture from the 1700s, really breathtaking," he says. He had previously bought a desk there and is searching for other objects to decorate a big living room.

One piece that draws his attention is a large walnut bookcase made in Lombardy in the late eighteenth century. Almost fifteen feet long and seven feet high, it is decorated at each end with a carved Ionic column. The cabinet doors still have their original blown glass, and the wood has the feel of leather. Across the room is another object of Pinto's affection: a four-foot-by-two-and-a-half-foot desk made in Fer-

continued on page 74

LEFT: The designer examines an antique lace tablecloth with Carlo Belgir, whose shop carries textiles from all over the world.

PIERO PINTO'S MILAN SOURCES

1 **EMIL MIRZAKHANIAN ORIENTAL ART**
Via Monte Napoleone 18
39-02-76-00-64-60
Oriental art and carpets

2 **CARLO ORSI**
Via Bagutta 14
39-02-76-00-22-14
16th- through 18th-century art

3 **FRANCO SABATELLI**
Via Fiori Chiari 5
39-02-805-26-88
Antique frames

4 **PAOLO CANELLI**
Via Santo Spirito 14
39-02-76-00-21-24
18th-century Italian furniture

5 **PIVA**
Via San Damiano 5
39-02-76-00-02-36
Neoclassical furniture and decorative objects

6 **CARLO BELGIR**
Via Dante 4
39-02-87-62-90
Textiles and carpets

7 **CARATI BRONZISTA**
Via Cesare da Sesto 1
39-02-89-40-28-84
Metalwork design and restoration

CHANEL

FINE JEWELRY

SUPPLE SIGNATURE QUILTED RINGS IN 18K WHITE OR YELLOW GOLD
WITH DIAMONDS OR WITHOUT. FROM $850 TO $5750

EXCLUSIVELY AT CHANEL FINE JEWELRY BOUTIQUES: NEW YORK, BAL HARBOUR, BEVERLY HILLS, CHICAGO
COSTA MESA, HONOLULU, LAS VEGAS, PALM BEACH, PARIS, LONDON, HONG KONG, TOKYO, OSAKA, NAGOYA, TAIPE

FOR INFORMATION ON CHANEL FINE JEWELRY, PLEA[illegible]

MISSION TO MILAN

continued from page 72

rara, circa 1750, of walnut varnished to a lacquerlike sheen. "Extraordinary," remarks Pinto, who inquires about its provenance. "Like everything else, it comes from a private household," says Paolo Canelli. "Nothing here came from auctions."

Driving through the city from shop to shop, one can see that Milan is in a construction frenzy unrivaled since the postwar era. La Scala, the Duomo and just about every other major landmark are under scaffolding as the city gets a face-lift for the year 2000. Pinto points out a recently sandblasted nineteenth-century palazzo, which he must renovate as a workshop and showroom for a fashion designer. "It will need an enormous quantity of furniture, draperies, rugs, light fixtures," he says, "and I'm hoping to find an appropriate chandelier at Piva."

Piva, in fact, is the next destination. The shop has been one of the designer's favorites since the 1960s, and it specializes in furniture and decorative objects from the late eighteenth and early nineteenth centuries. There, Pinto admires a set of circa 1795 carved wood Tuscan chairs with their original French silk upholstery fabric; he is also impressed by a pair of large sculpted wood horn ensembles, which once decorated the walls of an eighteenth-century Piedmontese tavern.

In the far room, Pinto's eyes light up at the sight of a crystal chandelier that could be the centerpiece in his palazzo renovation. More than nine feet tall, the chandelier was made in Naples in the 1790s using crystal feathers and teardrops. "It's perfect for the palazzo's main lobby," declares Pinto. "Too late," says Francesco Piva. "It was bought yesterday for a spectacular house."

Back in traffic, Pinto's mood brightens when a BMW pulls up beside his car. One of the designer's clients, a pop singer, leans out the driver's window and expresses her great pleasure with the work he did on her house. "Amazing, how easy it is to run into people you know," remarks Pinto. "Milan is such a small town in the end."

And it seems smaller still a few minutes later, when the designer walks into Carlo Belgir, the city's leading purveyor of fine fabrics, and is greeted by an architect friend who is also a frequent customer. The shop is a riot of colors and textures, with bolts of cloth everywhere. A sofa, the only seat in sight, is covered with an Indian silk lace heavily embroidered with metallic thread. Belgir, whose grandfather started the establishment as a specialty shop selling Venetian lace, has expanded the inventory to include textiles from all over the world.

"He will call me up, maybe once a month, when he has something new to show me," says Pinto. Belgir tries to interest the designer in a German drapery fabric made of light metallic fiber in shimmering cream or gray, but Pinto prefers a batiklike stamped cloth of cotton and linen.

The last stop is at Carati Bronzista, owned by metalwork artisan Ambrogio Carati, who specializes in restoring lamps, fixtures and just about any decorative object made of bronze or brass. "When I first moved to Milan, there used to be artisan shops like this all over," says Pinto. "This is one of the remaining few." Sconces, angels, saints, hinges, knobs, bedposts and unrecognizable pieces of metal clutter the floor. "I come here when a project is near completion," says Pinto, as Carati, the fourth generation of his family to run the shop, shows him a pair of bronze angel sconces—1940s copies of 1890s originals—which the designer bought there a week before. Pinto nods approvingly at Carati's restoration of the pieces.

It has been a day to wear out people half his age, but night brings no respite for Pinto. "I'm out until midnight, mixing social engagements with work," he says. This evening there is a dinner party hosted by a financier and art collector at his triplex penthouse, with spectacular views of the Duomo and several parks. Seated on one side of Pinto is the heiress to a food fortune and on the other the co-owner of a leading magazine, both of them potential clients eager for his thoughts on design trends.

Promptly at midnight, Piero Pinto pleads fatigue and excuses himself. And though it might only have been a coincidence, guests rise from their chairs en masse and begin to exit, as if the evening's end had been subtly signaled. □

life stuff storage

© 1998 California Closet Company. All rights reserved. Each franchise independently owned and operated.

Where do you put the stuff that you're about? All that you are? Tell us. We're listening.
And this is how we start to create your custom solution.

Call us for your complimentary in-home consultation at 800.336.9195
in the US and Canada or visit us at www.calclosets.com.

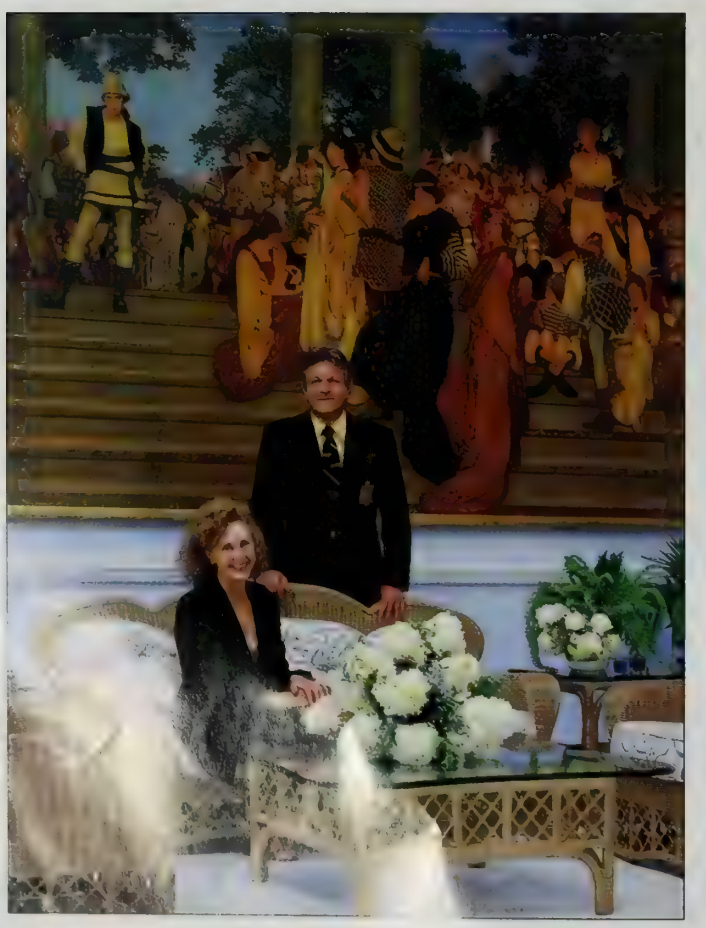
CALIFORNIA CLOSETS®

NEWPORT NEWS

AN ILLUSTRATION MUSEUM DEBUTS IN RHODE ISLAND

Text by Ann E. Berman
Photography by
Norman McGrath

EIGHT SLENDER CHIMneys rise tall against the sky; the chipped bluestone is smooth on the paths, and the manicured lawns stretch away to Bellevue Avenue. At Vernon Court, a château-style, turn-of-the-century Newport "cottage," all is elegant and serene and, except for the discreet signage directing visitors to the ticket seller in the south loggia, little different from the days when its first owner, Mrs. Richard Gambrill, could be glimpsed alighting from her carriage and giving orders to the butler for tea. But today's visitors can expect a treat of a different order—a new museum, which is scheduled to open in March 2000, presenting seventy-eight important works of American illustration against the opulent background of a recently restored Newport mansion.



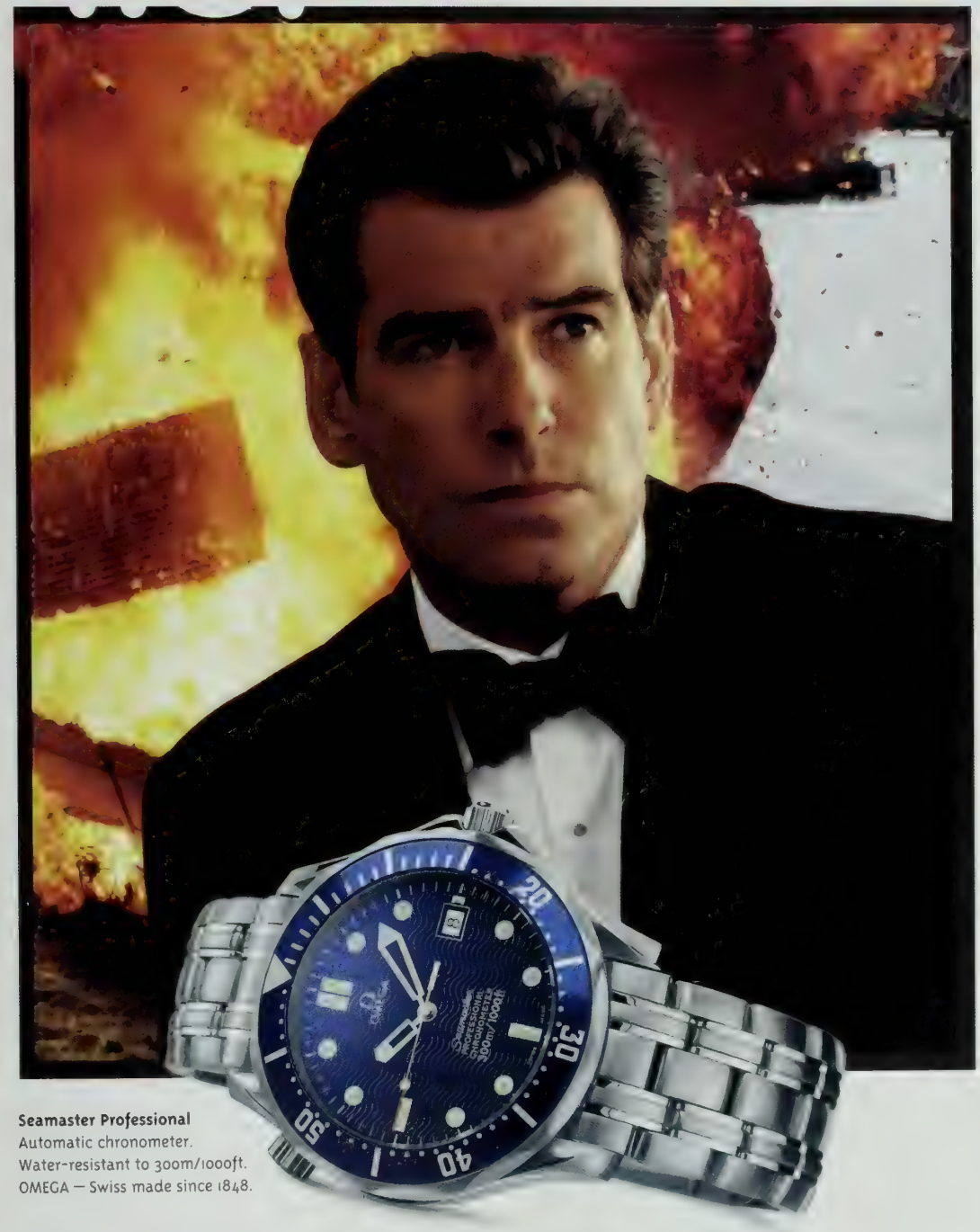
ABOVE: Norman Rockwell's *Liberty Girl*, 1943, hangs in the marble hall. LEFT: The Cutlers in the north loggia before *A Florentine Fete*, 1916, by Maxfield Parrish.

ABOVE: The National Museum of American Illustration, the creation of Judy and Laurence Cutler, will open in March in their Newport, Rhode Island, house, Vernon Court.

The National Museum of American Illustration and its grand, historic venue are the product of an inspired husband-and-wife collaboration. She is New York art dealer Judy Goffman Cutler, the undisputed doyenne of the

continued on page 78

James Bond's Choice



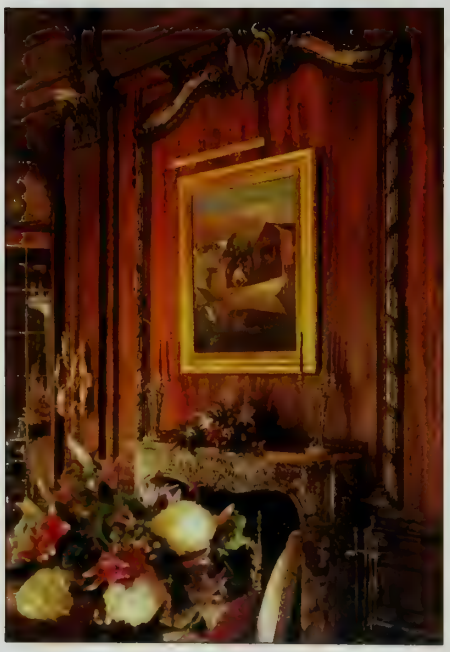
Seamaster Professional
Automatic chronometer.
Water-resistant to 300m/1000ft.
OMEGA — Swiss made since 1848.

The World is Not Enough
007

OMEGA

TRADITIONAL
JEWELERS
The Ritz Carlton at Rancho Mirage & Laguna Niguel
Fashion Island-Newport Beach 949/721-9010

The World is Not Enough ©1999 Danjaq, LLC and United Artists Corporation. ALL RIGHTS RESERVED. 007 Gun Symbol Logo ©1962 Danjaq, LLC and United Artists Corporation. ALL RIGHTS RESERVED.



Top: ***The Disabled Veteran*, 1944, by Rockwell is featured in the grand salon. Above: The French-inspired space also holds N. C. Wyeth's *The Doryman (Evening)*, 1933.**

Above: The dining/ballroom displays Rockwell's 1945 *You'll Marry Me at Noon*. Allard et ses Fils designed the 1898 Beaux Arts mansion's original interiors.

continued from page 76

American illustration market. He is architect Laurence S. Cutler, a former professor of architecture and urban design at Harvard, MIT and the Rhode Island School of Design. Together the couple had acquired over two thousand stellar American illustrations (specially commissioned paintings by artists such as N. C. Wyeth, Norman Rockwell and Maxfield Parrish, which were meant for reproduction in books, magazines and advertisements, and date from about 18[illegible] to 1960) and were seeking a permanent home for their collection. Fortuitously, an advertisement for the sale of Vernon Court caught their eye.

"We went up to Newport," Laurence Cutler remembers, "and as soon as we walked in, we knew we had found our museum. Vernon Court was designed by Carrère & Hastings, the great Beaux Arts architectural firm that built the Fifth Avenue home of Henry Clay Frick in 1914. That house was intended to be turned into a museum one day, and some of its features are similar to Vernon Court's. The proportions of the earlier house were exquisite, the size perfect. We saw it in April 1998, and by August we were the new owners."

With its classic lines and

continued on page 89

VIAGRA®
(sildenafil citrate) tablets
Let the dance begin.™
HC483A99

Achieving Perfection Takes Time. A Noonoo Rug Takes Even Longer.™

The TIARA® LTD & PREMIERE® Collections of Hand Knotted Carpets

Denver, CO
THE RUG SOURCE IN DENVER
(303) 871-8034

Los Angeles/Orange County/Pasadena/Woodland Hills, CA
GLABMAN'S FURNITURE & INTERIOR DESIGN
(714) 540-3622

Scottsdale, AZ
DAVID .E. ADLER ANTIQUES & ORIENTAL RUGS
(602) 941-2995

Menlo Park, CA
STEPHEN MILLER GALLERY
(650) 327-5040

San Francisco, CA
GALLERIA FLOORS, LTD
(415) 863-3388

[illegible]ttle, WA
[illegible]ON & CO.
[illegible]73

NOONOO RUG COMPANY
A standard of excellence since 1930

Designs © Noonoo Rug Co., Inc

100 Park Plaza Drive • Secaucus • NJ • 07094
Tel. (201) 330-0101 • Fax (201) 330-8805

PICCHIOTTI

Bringing Art to Life

For the authorized retailer nearest you please call 1•888•645•6033
Outside the U.S., Hawaii, Alaska, Puerto Rico or Virgin Islands, please e-mail us at picchiot@rim.it

Trade Commission

ALLAN M. SCHNEIDER ASSOCIATES, INC.

REALTORS

SELLING

REPRESENTING THE FINEST PROPERTIES IN THE HAMPTONS

"FORDUNE"

Spectacular 44 acre Southampton oceanfront estate with pool, tennis, guest house, and 1,236 feet of ocean frontage. Built in 1959 by Henry Ford, this estate dominated by the grand manor house exudes elegant classicism, contemporary comfort, and the famed Southampton style.

Exclusive • #37746 • 631 283-7300

HIGH ON THE BLUFFS

Magnificent 7. 5 acre Montauk oceanfront compound situated between the Atlantic Ocean and state parkland offers complete privacy with a main house, guest cottage, studio, barn, heated pool, orchard, glorious gardens and stairs down to private mile long sandy beaches.

Exclusive • #25098 • 631 324-3900

SOUTHAMPTON OCEANFRONT

One of the finest examples of contemporary architecture. This Ward Bennett designed Southampton [illegible] offers 6 bedrooms, 6 baths and grand open spaces. [illegible] amenities include an oceanside pool and all w[illegible] court.

Exclusive • $6,995,000 • #23[illegible] 631 283-7300

CLASSIC EAST HAMPTON ESTATE

Elegant traditional overlooking reserve to Further Lane. 7,000+ sq. manse offers 6 guest suites, master with fireplace, media room and conservatory with fireplace, gourmet kitchen and staff quarters. Immaculate 2.5 acres frames Gunite pool and all-weather tennis.

Exclusive • $5,295,000 • #40063 • 631 324-3900

SOUTHAMPTON 631 283-7300	BRIDGEHAMPTON 631 537-3900	EAST HAMPTON 631 [illegible]	SAG HARBOR 631 725-1500	AMAGANSETT 631 267-3900
QUOGUE 631 653-6300	NORTH SEA HARBOR 631 287-6700	MONTAUK 631 [illegible]	SHELTER ISLAND 631 749-4000	1-888-8HAMPTON www.allanschneider.com

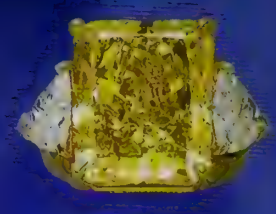
Please call for a complimentary copy of [illegible] *Distinctive Homes & Properties* magazine.

RUDOLF ERDEL
PLATINUM

BELENKY BROTHERS, New York, NY • KLEINHENZ JEWELERS, Cleveland, OH • LEO FASSEAS JEWELER, Livingston, NJ
LITHOS JEWELRY, St. Pete Beach, FL • McNELIS & SHERRY INC., Haddonfield, NJ • SHREVE & CO., San Francisco, CA & Palo Alto, CA

THE PEBBLES ON THE MOON COLLECTION $2,075 TO $4,595 1.800.RUDOLF.8 www.rudolferdel.com

Distinctively Different



AMIR H. MOZAFFARIAN

Fine Jewel[illegible] Since 1883

[illegible] Street (next to Gum[illegible]
[illegible]ncisco, CA 94108

Tel (415) 391-9995
Fax (415) 391-9992

ITALIAN TRADE COMMISSION

ST. JOHN
BY MARIE GRAY

TLANTA BAL HARBOUR BEVERLY HILLS BOSTON CHARLOTTE CHICAGO DALLAS DENVER HONOLULU LAS VEGAS MANHASSET NEW YORK PALM BEACH PALM DESERT SCOTTSDALE SOUTH COAST PLAZA

FOR INFORMATION CALL 1-877-755-8463

There Is A Special Place

where the treasures of the Mediterranean and Northern Europe unfold before you, from a veranda suite aboard a resplendent ship. Consider yourself at home among luxuries reminiscent of an elegant seaside hideaway, with a generous staff to cradle you in warmth and welcome. All-inclusive fares ensure virtually every detail is cared for – even extras such as select wines, spirits and all gratuities.

To discover Silversea's Europe, consult your travel professional. For more information, visit us online at **www.silversea.com**, or call Silversea toll-free at **800-774-9996** for a complimentary brochure.

We look forward to welcoming you aboard soon.

SILVERSEA®

World's Best

Condé Nast Traveler 1996 • 1997 • 1998

Travel & Leisure 1997 • 1998

Mediterranean • Northern Europe • New England & Colonial Coast • South America • Far East & South Pacific • Africa & India

UNOAERRE

Ancona Jewelers (IL) • Andy Thornal Company (FL)
Armel Jewelers (FL) • Brown & Co. Jewelers (GA)
Christian Caine Jewelers (WV) • Clarkes Jewelers (LA)
Geiger Jewelers (CA) • Harolds Jewelry Center (FL)
Holland's Fine Jewelers (TX) • Huff Jewelers (WA)
James & Sons Ltd. (IL) • James & Williams Jewelers (IL)
Jess Jewelers (FL) • London Gold (KY)
Marshall's Jewelers (KY) • Mediterraneo (PA)
Michael's Jewelers (FL) • Mountz Jewelers (PA)
Razny Jewelers (IL) • Sunderland Mfg. Jewelers (WA)
Warner Company Jewelers (CA) • Windsor Jewelers (GA)
Zavius Jewelers (IL)

PLATINUM

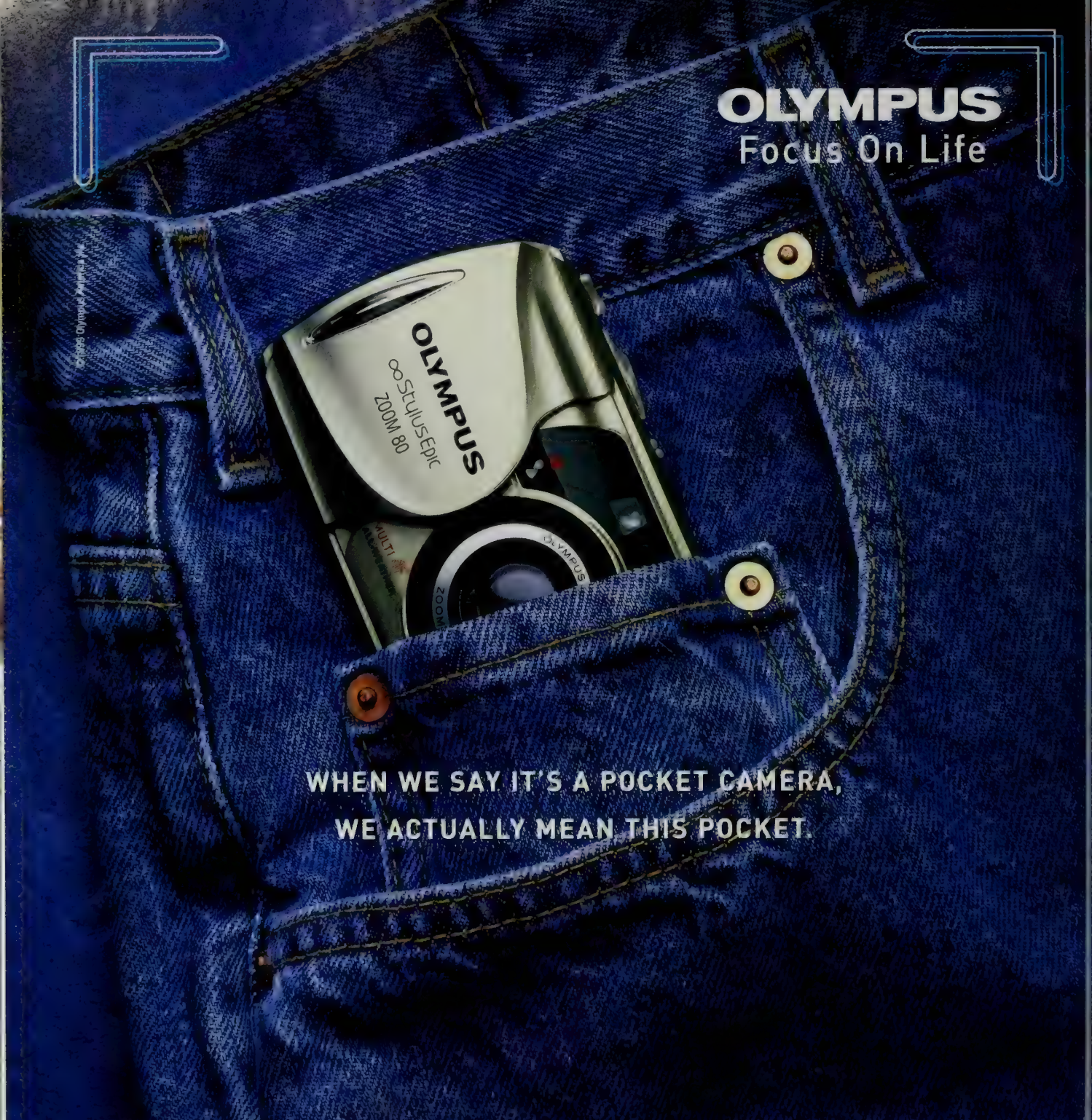
UNOAERRE

Look for this symbol of a fine Italian master.

UNOAERRE • (888) 959-GOLD • www.unoaerre.it.

ITALIAN TRADE COMMISSION

OLYMPUS®
Focus On Life



WHEN WE SAY IT'S A POCKET CAMERA,
WE ACTUALLY MEAN THIS POCKET.

Stylus Epic Zoom 80. The world's smallest all-weather 35mm zoom camera.

How'd we cram all those features — like a precision zoom lens, multiple flash modes and more — into such a small space? Well, we've built surgical endoscopes for years now. So, compared to squeezing those tiny cameras into minute passageways inside the human body, getting this to slip into your coin pocket was a snap. And besides, we figured our smallest pocket camera should fit in your smallest pocket.

EXCLUSIVE AUTO COLOR-BALANCING FLASH • PRECISION OPTICS • INTELLIGENT FLASH SYSTEM • FILL-IN FLASH • RED-EYE REDUCTION

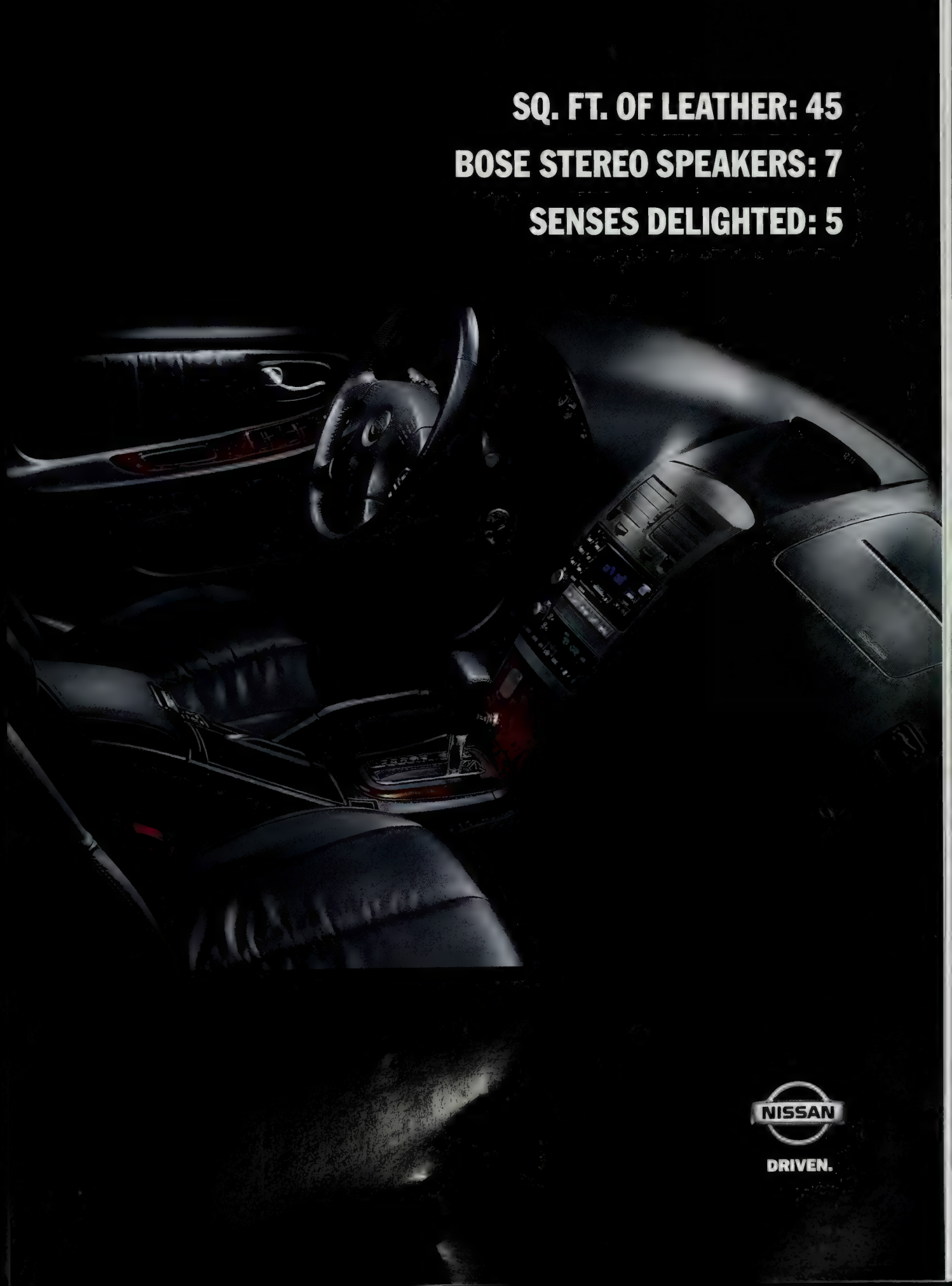
STYLUS • STYLUS EPIC • STYLUS ZOOM 70 • STYLUS EPIC ZOOM 80 • STYLUS ZOOM 115 • STYLUS ZOOM 140

In USA call 1-800-6-CAMERA or write Olympus America Inc., 2 Corporate Center Drive, Melville, NY 11747. In Canada: Canon Group, Inc., Toronto. http://www.olympus.com

continued from page 78
well-preserved ornamentation, the Cutlers' acquisition seemed largely untouched by time—but only if one didn't look too closely. Since leaving the Gambrill family, the house had passed through several hands, including a now defunct junior college of the same name, and little serious repair work had taken place along the way. "There was no heat, no air-conditioning," says Laurence Cutler ruefully. "Dangling wires were everywhere. Not a single door closed properly. The pipes leaked—so did the roof—and there were sixty-one broken windows." The three-acre garden, originally designed by the firm of Wadley & Smythe after a garden at Hampton Court Palace, now boasted a modern swimming pool and two tennis courts, but its elegant terra-cotta-topped brick walls were crumbling, and a once impres-
continued on page 93

RIGHT: Parrish's *Love's Pilgrimage* and *A Call to Joy* (both from the *Florentine Fete* series) are in the glass-block-floored north loggia. BELOW: The garden façade.

THE NEW 20
for humans. Your ears will feast on the dulcet tones of a custom-tuned, 7-speaker, 200-watt
Bose® audio
will find olfactory charms in fragrant and sumptuous Seton™ leather appointments. Your
mouth can imbib
or rear cup holders. As for your eyes, they will no doubt demand a second look whenever
you park. And as fo
ay, few things in this life feel as good as the Maxima's leather-wrapped steering
wheel in your hands, fo
and the road stretched before you. We should know, we have a sixth sense
for this kind of stuff. Inqu
Or click nissandriven.com. The new 2000 Maxima. CARS LIKE IT: 0.
©1999 Nissan North America, Inc. Nissan
IVEN are trad
mied by or licensed to Nissan. Bose® is a registered trademark of the Bose
Corporation. Maxima GLE shown with optiona

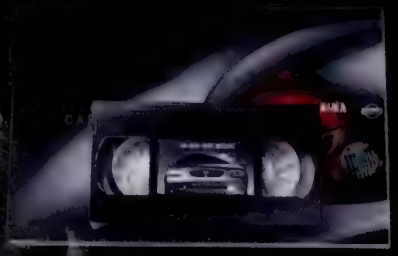

SQ. FT. OF LEATHER: 45
BOSE STEREO SPEAKERS: 7
SENSES DELIGHTED: 5
NISSAN
DRIVEN.

LOOK, IT'S THE NEW 2000 MAXIMA.

WANT TO SEE IT AGAIN?

Just call our 800 number or visit our web site to order an eye-opening 7-minute video featuring insights from Jerry Hirshberg, Nissan Chief Designer. You'll also receive a comprehensive 32-page brochure full of spectacular photos and packed with facts – from the Maxima's huge 32-horsepower increase to its bigger, even more luxurious interior to its sports-car-like cornering capabilities. Amazing but true.

1-800-845-8302 maxima1.com



NISSAN

DRIVEN.

© 1999 Nissan North America, Inc. Nissan, the [illegible] and Maxima are trademarks owned by or licensed to Nissan.

NEWPORT NEWS

continued from page 89

sive rose garden was sadly neglected.

Laurence Cutler moved into the house and took charge, with the help of Newport Collaborative Architects, of a restoration designed to replicate the aesthetic atmosphere of 1898 in an ultramodern, technically sophisticated museum environment. "After everything was done," he says, "we wanted the house to look as if we'd done nothing at all." Accordingly, the roof was repaired with the same massive, hard-to-find two-by-two-foot slate tiles used by Carrère & Hastings; missing corbels and decorative garlands were carefully cast and reapplied to the stucco façade; replacement hardware was bought from the French firm that made the originals while, taking as their model a single extant decorative grate, American artisans cast sixty more for the state-of-the-art heating and air-conditioning system. During that installation (which entailed jackhammering through three-foot-deep concrete walls and floors), Cutler uncovered an 1898-style high-tech relic—the house's original junction box, with handwritten tags identifying every one of its fifty-two rooms. (Another relic—a workman's twenty-nine-cent luncheon receipt gathering dust in the box.) To ensure an art-worthy environment, Cutler went on to install a humidity control system, with twenty-three different zones, and tinted the windows and glass doors in the gallery areas to provide UV-ray protection.

With these technical improvements in place, Vernon Court will prove a natural in its new role. Museum visitors will enter through the south loggia, circle easily through the grand salon, petit salon, dining/ballroom and north loggia, viewing the paintings on display, and exit the way they came in. Although only partially furnished ("We're an art museum, not a house tour like The Breakers," Cutler points out), these lavish spaces are a worthy, even distracting, background. They were designed by the exclusive French firm Allard et ses Fils, decorators famous for the reinstallation of paneling and other historical elements from European houses and for the commissioning of elaborate work in metal, stone and wood.

At Vernon Court, the designers focused on eighteenth-century France—the period that enthralled much of fashionable Newport—with selected Italian pieces thrown in. The south loggia is a bower of flowering vines, painted by Louis Comfort Tiffany's associate James Wall Finn after a mural at the Villa Giulia in Rome. The grand salon boasts intricate eighteenth-century Italian walnut paneling, while next door in the petit salon, a Carrara marble mantel with ormolu mounts is set off by mauve Rococo paneling. The dining/ballroom features two massive marble sideboards and a memorable fire surround ornamented with stylized ormolu acanthus leaves.

As Vernon Court is also the Cutlers' residence, parts of the first floor, including a modern kitchen, an intimate paneled library and the marble hall, will be off-limits to museum visitors. Upstairs, seven private bedroom suites house the family and their guests. A private third floor has been refurbished to provide a library and office and storage space. Museum-goers may visit the gardens, complete with mature plantings, revitalized roses and classical statuary. Access is through French doors, under the north loggia in the former servants' dining room—a space that has turned out to be the perfect place for a small museum shop and public restrooms.

Garden lovers can stroll across to an adjacent, three-acre plot designed in 1884 by landscape architect Frederick Law Olmsted for a now demolished house called Stoneacre. The Cutlers own the property and are planning to restore Olmsted's contoured, pastoral landscape as well as install a monumental brick arch designed in 1962 by architect Louis Kahn. Although the juxtaposition may seem unusual, Cutler believes that the classical spirit that pervades the work of each man will produce a fitting monument to them both.

American illustration and the determinedly French Vernon Court may also seem an odd combination, but as Judy Cutler notes, this artistic genre and haute Newport have much in common. Both flourished during the early decades of the century, when, in an age before television, everybody from the Vanderbilts to the scullery maid at The Breakers avidly perused the illustrations in *The Century*, *Harper's Weekly* and *Scribner's*. No longer dependent on old-fashioned engraving, such periodicals were using the new offset printing process to produce colorful, evocative images of all kinds. J. C. Leyendecker (who painted the Arrow Collar man) and Charles Dana Gibson (the creator of the Gibson Girl) immortalized well-born American youth, and Maxfield Parrish created his own fairy-tale world. N. C. Wyeth brought hard-driving adventures to life, and Norman Rockwell told human stories-at-a-glance. The illustrators themselves also fired the public imagination, becoming celebrities whose doings were chronicled as eagerly as those of Newport socialites (Leyendecker's Arrow Collar man received seventeen thousand letters, gifts and marriage proposals during a single month in the early 1920s). Nearly a century later much has changed, but American illustration and Vernon Court now have something else in common: Both represent a lost, beloved version of America—a place we would all like to visit.

We can do so with paintings such as Harrison Fisher's 1912 *Bride Getting Groomed for the Wedding*, in which a

continued on page 94

Maxfield Parrish's mural *Florentine Fete* reminds us of why, by 1925, one out of every four American houses sported a Parrish reproduction.

Get Kids Involved.

It's a fact.

The more you get involved in the lives of children, the less likely they are to use alcohol, tobacco, and illicit drugs.

Positive, healthy activities help kids build skills, self-discipline, and confidence.

Get into the act.
Call **1.800.729.6686.**
Se habla español.

Your Time. Their Future.
Let's Keep Our Kids Drug Free.

TDD 1.800.487.4889.
http://www.health.org

Your Time Their Future

U.S. DEPARTMENT OF HEALTH AND HUMAN SERVICES
Substance Abuse and Mental Health Services Administration
Center for Substance Abuse Prevention

NEWPORT NEWS

continued from page 93

crisply uniformed maid hovers respectfully around a society bride. In the north loggia, Maxfield Parrish's compelling mural *Florentine Fete* (1916) reminds us of why, by 1925, one out of every four American houses sported a Parrish reproduction. As a nod to Newport's illustrious Colonial past, Judy Cutler has also included a number of works like Howard Pyle's 1899 *Washington at Mount Vernon*. Later decades (until about 1960, when illustration lost its audience to television and photography) are represented by such works as Norman Rockwell's World War II–era *Saturday Evening Post* cover *Liberty Girl* and by N. C. Wyeth's *The Doryman (Evening)*, a hauntingly beautiful book illustration from 1933. The display is impressive, and with such a large collection at her disposal, Judy Cutler plans to change it approximately twice a year and may also mount theme or single-artist exhibitions.

All are likely to find a ready audience. Although still eschewed by much of the art-historical establishment (which objects to its commercial antecedents), illustration is wildly popular with the American public. The Norman Rockwell Museum in Stockbridge, Massachusetts, attracts nearly two hundred thousand annual visitors, and collectors ranging from Steven Spielberg to Ross Perot now pay millions of dollars for choice examples. Aficionados will welcome the new National Museum of American Illustration as a much-needed center for the study and appreciation of this art form. But even unsuspecting tourists, attracted by the grandeur of Vernon Court, are bound to be captivated by the display within: "Illustration is magical," says Judy Cutler. "It can tell an entire story with a single image. It can capture not just a moment in time but the state of fashion, of society, of America itself. It's our history, illustrated." □

The National Museum of American Illustration is located at Vernon Court, 492 Bellevue Avenue, Newport, Rhode Island 02840. Telephone 401/851-8949; fax 401/851-8974; e-mail art@amerillus.com; Web site www.amerillus.com.

MET[SM]

ropolitan

by stickley

For the name of the Stickley dealer nearest you, or to order a full-color catalog, call 315.682.5500.
L. & J.G. Stickley, Inc., Stickley Drive, PO Box 480
Manlius, NY 13104-0480 www.stickley.com

wear
the
world.

Mondera.com

Fine diamonds, jewelry and luxury items from around the world

BABY GRAND

Don't be fooled by its space-saving dimensions – this compact **FS-8000 Component System** delivers stunning, big component sound. A powered subwoofer provides rich deep bass, while a built-in electronic crossover provides clean vocals and crisp highs. The **FS-8000** is designed to complement any decor from the living room to the dining room. With its solid European cherrywood speakers, it's beautiful enough to be displayed on your finest furniture. Make a statement in design and performance with this powerful JVC system. **Stop ... Look ... Listen!**

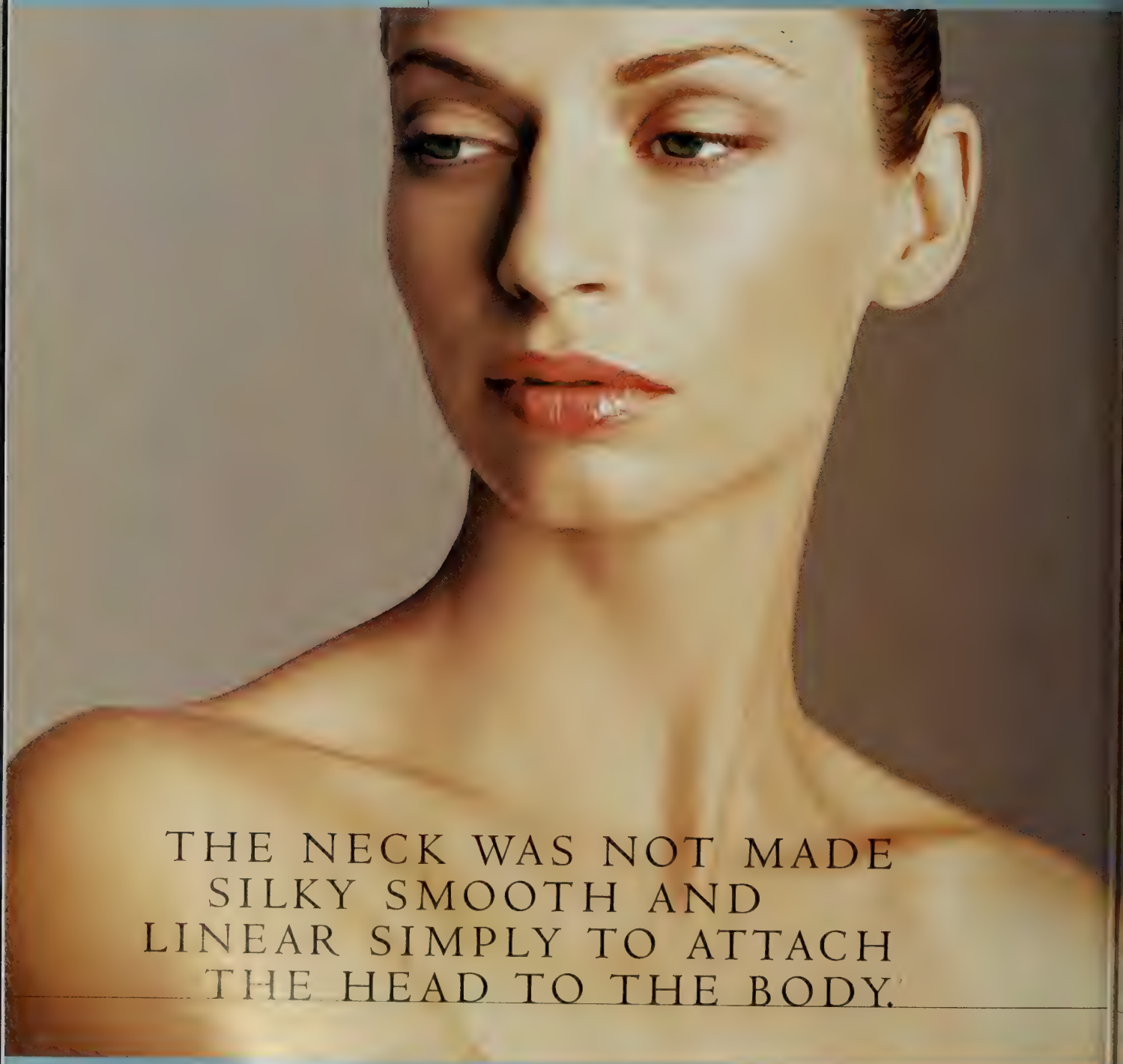
60 Watt, 8" Subwoofer Included for Room Filling Sound

JVC

FS SERIES

FOR YOUR NEAREST AUTHORIZED JVC DEALER
CALL **1-800-252-5722**
OR VISIT OUR WEB SITE AT: WWW.JVC.COM

M



THE NECK WAS NOT MADE
SILKY SMOOTH AND
LINEAR SIMPLY TO ATTACH
THE HEAD TO THE BODY.

© 1999 Miadora, Inc.

MIADORA.COM

SAPPHIRE NECKLACE BY TALISMAN, $4,990.

HIDALGO

Hidalgo's mix & match, stackable ring & bracelets, collection in diamonds 18k yellow or white gold, platinum & enamel. Individual rings priced from $185

AMERICA JEWELRY • Houston, TX • 713-[illegible]
ASANTI • San Marino, CA • 626-[illegible]
BACHENDORF'S • Dallas, TX • [illegible]
CARL DOUBET JR • Wilmington, DE • [illegible]
DARVA JEWELER • Tarzana, CA • 81[illegible]
E.B. HORN CO. • Boston, MA • 61[illegible]
GREENLEAF & CROSBY • Palm Beach, FL • [illegible]
HUTTON'S FINE JEWELERS • Lahaina Maui, HI [illegible]
J. BROWN JEWELERS • Baltimore, MD • 41[illegible]
JOE ESCOBAR • Campbell, CA • 408-341-[illegible]
MCNELIS & SHERRY INC. • Hadonfield, NJ • 856-[illegible]
M.J. MILLER & CO. INC. • Barrington, IL • 847-38[illegible]
O.T. TRENDZ & CO. • Stone Harbor, NJ • 609-368[illegible]
PAMPILLONIA • Washington, DC & Hot Spring, [illegible] 202-363-6305 • 202-628-6305 • 540-839-2832
REIS-NICHOLS • Indianapolis, IN • 317-255-446[illegible]
WALZEL'S • Houston, TX • 713-627-7495

or Call 305-379-0110 or Fax 305-379-0021

www.hidalgojewelry.com
© Hidalgo 1999

Advertisement

webfinds
www.webfinds.com
Your Online Resource in Only a Click!

www.golfshirt4u.com

Log on to www.golfshirt4u.com and discover the online shopping service that is tailored to suit your needs. This company is so focused on customer service it will shock you. Log on today and check out the shirts, socks, boxers and neckties. This is truly a hassle free way to stay in fashion. 1-800-319-8947.

www.butterbell.com

The French-inspired Butter Bell™ crock keeps butter fresh outside of the refrigerator for days without spoilage. An airtight seal of water at the base of the crock, protects the flavor and freshness, so the butter stays as soft and spreadable as possible. Only $21.95 + $5.95 s/h. Special Gift Offer: Order two handpainted Butter Bell crocks (pictured) and receive a third one free! Offer good thru 12/15/99. View our catalog online at www.butterbell.com or call 1-888-575-1900. Check orders also welcome.

www.billskhakis.com

A truly great pair of khakis is almost impossible to find. It is even tougher to find the same pair twice. Log onto www.billskhakis.com and you will discover the brand you will stick with for a lifetime. Inspired by the antiquated perfection and exceptional qualities found in the original WWII army issue khakis, our product's comfort, quality, consistency and authenticity will prove worthy of your expectations. Available in Full & Less Full Models. Plain Front & Pleated. Please stop by our website or call 1-800-43-KHAKI.

Xemex Avenue. Design Külling. Case: brushed, laterally polished stainless steel. Movement: automatic. Water resistant to 30 m. Dial: black (Ref. 220001) or silver (Ref. 2201.01). $1,250.00. Also available in limited editions: 18K rose gold $6,750.00, platinum $13,950.00.

XEMEX
SWISS · WATCH

For more information or a catalog contact XEMEX USA at 512 499 0123 or www.xemex.com

COMMITMENT
True to life.
SOLGAR VITAMINS
SOLGAR
Since 1947
VITAMINS·MINERALS·HERBS
Available at Fine Natural Food Store
information
GAR VITAMIN AND HERB
500 Willow Tree Road, Leonia, NJ 07605 USA

Photography by Paul Turnbull

OT AVAILABLE AT A STORE NEAR YOU

TI FRUTTI GOBLETS" BY ROBERT DANE,
H HANDMADE BY HOT-WORKING SOLID
ASS. YOU CAN FIND DANE'S WORK IN
SEUMS WORLDWIDE. OR IN YOUR HOME,
TING A TRULY MAGNIFICENT TABLE.

GUILD.COM

THE SOURCE OF THE FINEST
ARTISTS AND THEIR WORK

THEY ARE AVAILABLE FROM GUILD.COM,
A 5,000 PIECE COLLECTION OF ORIGINAL
ART THAT DOESN'T JUST TRANSCEND
BORDERS, BUT RATHER, OBLITERATES
THEM ENTIRELY. WWW.GUILD.COM

SOUTH AFRICAN IDYLL

PRESERVING WILDLIFE AND ANCIENT SITES AT BUSHMANS KLOOF

Text by George Plumptre/Photography by Alain Proust

BUSHMANS KLOOF REPRESENTS A twofold dream come true. First, for its owners, Bill and Penny McAdam and their son, Mark, who in 1992 came and saw an open expanse of decaying farmland and vowed to restore the landscape and create a wildlife sanctuary. And second, for the visitors who now come to experience a unique style of conservation tourism. Bushmans Kloof does not have the razzmatazz theater of big-game safari lodges. What it has, as Mark McAdam says, is "an essential tranquillity," the tranquillity to be gained from witnessing native wildlife and flora in an awe-inspiring landscape.

The other key element is the rock art of the diminutive San, or Bushmen, people who inhabited most of this part

continued on page 108

In 1992 the McAdam family began creating Bushmans Kloof, a private game reserve set in the rugged Cedarberg Mountains of South Africa. ABOVE: The Homestead now welcomes guests.

BELOW LEFT: Indigenous animals such as the red hartebeest have been reintroduced into the sanctuary. BELOW: A thatch-and-beam roof shelters the Homestead's living room.

The Signature Collection

Rare, exquisite solid platinum timepiece handcrafted entirely in Switzerland and studded with more than 200 round brilliant diamonds.

HARRY WINSTON

NEW YORK • BEVERLY HILLS • PARIS • GENEVA • TOKYO • OSAKA

BLACK, STARR & FROST®

FINE JEWELERS SINCE 1810

South Coast Plaza • 3333 Bristol Street • Costa Mesa, CA 92626

(714) 549-2522 • (800) 429-1198

© 1999 PaineWebber Incorporated. Member SIPC

YOU'RE PSYCHED ABOUT THE FUTURE.

YOU'RE FULL OF NEW IDEAS.

YOU'RE LOOKING TO START A BUSINESS.

You're the guy on the left.

They say retirement means the end of your working years.

We say plan well – so you can redefine retirement any time and any way you want. For many, it will be a bridge to a second career. A new business. Or a true labor of love. At PaineWebber, we know that different ways of thinking about retirement also mean different ways of helping you plan for it. A PaineWebber Financial Advisor can help you find your own path through the multitude of investment choices that are out there today. With advice tailored to your individual goals and needs, as well as your own personal timeline. When you know that retirement could lead you to the best job description of all – doing what you've always wanted to do –

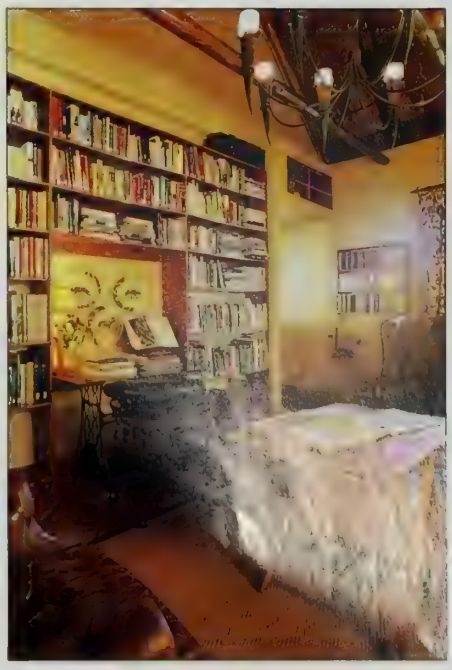
You'll say Thank you **PaineWebber**®

To learn more, call your PaineWebber Financial Advisor or 1-888-PWJ-2001, Ext. 30, or visit www.painewebber.com

SOUTH AFRICAN IDYLL

ABOVE: Meals are sometimes served on the Manor House veranda. The Boontjies River, beyond, is a prime spot for animal watching. BELOW: The Homestead's library.

RIGHT: The number of Cape Mountain zebras, which were on the verge of extinction, is slowly growing. BELOW RIGHT: The living room of the Manor House.



continued from page 104

of southern Africa before being driven to virtual extinction by colonists. The rock paintings, of which Bushmans Kloof has the largest and most pristine privately owned collection in the Cape area and possibly in all of South Africa, may in part date back ten thousand years. They are enthralling and humbling evidence of man's millennia-long occupation of the region. For Mark McAdam, who has been the resident proprietor since the lodge opened in 1996, the Bushmen heritage is all-pervasive, "the cornerstone on which our vision of Bushmans Kloof has been built."

A major bonus of the location is its accessibility from Cape Town. And yet the three-hour drive there offers fascinating contrast with the picture-postcard beauty of the city. For this is harsh country, its tough environment ensuring that for centuries sparse populations of farmers have made little impact on the landscape. From Clanwilliam, you take the R364 in the direction of Calvinia and Wuppertal. Suddenly you are surrounded by massive outcroppings

continued on page 112

Handles curves, rain, ice and snow.
So agile, it can even handle the skeptics.
Independent front and rear suspension. Advanced anti-lock brakes. Traction control. They give the Jaguar XJ8 exceptional agility and a controlled yet responsive ride, however the road – or the weather – turns.
JAGUAR
Call 1-800-4-JAGUAR or visit www.jaguar.com/us
Remember, always wear your safety belt and secure children in the back seat. ©1999 Jaguar Cars
THE BLENDING of ART and MACHINE

CLAREMONT RUG COMPANY

ANTIQUE ART CARPETS

Masterful 19th-century Tabriz carpet from renowned Hadji Jallili workshop, 9ft. 9in. x 12ft. 9in.

is timeless

For more informa[illegible] talog ($10), call 1-800-441-1332
6087 Clar[illegible] land, CA USA 94618
e-mail: crugco[illegible] fax: (510) 654-8661

Contact us abo[illegible] anywhere in the United States.

Special Advertising Section

Luxury Hotels of Asia

Celebrate the start of the century throughout the year.
Ask about Four Seasons and Regent Hotels special packages for the year 2000.

The Regent Hong Kong

agnificently situated on the Kowloon waterfront overlooking Victoria Harbour and Hong Kong Island, The gent Hong Kong provides guests with five-star luxury commodations, facilities, service and stunning panoramic ews. The hotel is also located in the center of Kowloon's ain shopping, dining and entertainment district.

ng recognized as one of the world's best hotels, The gent Hong Kong is favored by international travelers, nference delegates and discerning guests alike.

the Regent Hong Kong
A Four Seasons Hotel

18 Salisbury Road · Kowloon, Hong Kong · Tel: (852) 2721 1211 · Fax: (852) 2739 4546
E-mail: reservations.rhk@fourseasons.com · In U.S. call (800) 545-4000
#1 Hotel in the World for Business and #1 Hotel in Asia and the Pacific Rim —*Gourmet*

The Regent Bangkok

he Regent Bangkok is located in the centre of one of the world's most fascinating cities. The city centre location provides the best access to shopping, nightlife, sightseeing, as well as the added convenience of being in the diplomatic and business district.

A constant subtle reminder of the special beauty of the culture is seen in the hotel's Thai House design, as well as the authentic Thai furnishings, artwork and decor used throughout.

356 guest rooms, rated the city's best by major travel publications, and extra details like voicemail, dataports, multiline phones and high-speed Internet access all add to the comfort of travelers, both business and leisure.

Restaurants are varied, including The Spice Market, named "The Most Delicious Thai Restaurant" in the city; Shintaro, an innovative and contemporary Japanese sushi bar with additional menu items of sashimi, noodles and tempura; and our latest addition, Biscotti, which has been voted onto the list of "100 Hottest Restaurants of the World."

In a land of contrasts, the Regent Bangkok is a gracious and tranquil oasis in the midst of a busy city.

the Regent Bangkok

A Four Seasons Hotel

155 Rajadamri Road · Bangkok 10330, Thailand
Tel: (66 2) 251 6127 · Fax: (66 2) 253 9195
In U.S. call toll-free (800) 545-4000

The Regent Resort Chiang Mai

he Regent Resort Chiang Mai is a contemporary celebration in architecture and design of the ancient Lanna culture of northern Thailand.

Nestled deep in the lush Mae Rim Valley, the resort features 72 lavishly appointed suites with polished teak floors, rich Thai decorations and beautiful Siamese art. Each has a separate dressing room, bedroom, sitting room and a private balcony overlooking a secluded garden. A Thai "Sala" provides additional outside living space for each suite.

From the resort, discover a wealth of adventures: elephant riding, river rafting, mountain biking, hiking or a simple picnic. Visit a handicraft village, antique shops, exotic open-air markets, orchid and butterfly farms, or ancient temples. The concierge staff is always available to advise guests, and guides can be provided to help you get off the beaten track.

The Resort's rejuvenating spa treatments are inspired by the ancient uses of herbs, aromatic oils and massage for their healing effects. A wide variety of herbal products from traditional rural sources make the Resort's spa treatments a unique Thai experience. Enjoy the benefits of an aromatic massage with herbal oils; a Thai herbal facial and foot massage and Thai herbal steam aromatherapy.

The Regent Resort Chiang Mai: the ultimate balance of luxury and adventure.

the Regent Resort

Chiang Mai At Mae Rim Valley
A Four Seasons Hotel

Mae Rim-Samoeng Old Road · Mae Rim, Chiang Mai 50180, Thailand
Tel: (66 53) 298 181 · Fax: (66 53) 298 189
In U.S. call toll-free (800) 545-4000

Four Seasons Resort Bali at Jimbaran Bay

Tropical. Mystical. Spiritual. This secluded paradise on the exotic island of Bali offers the tranquility of a tropical garden and the luxury of an exclusive and elegant retreat.

Spread over the carefully landscaped slopes of the Bukit peninsula are 147 villas that feature spectacular views of the beach and the sacred Mount Agung. These spacious one- to three-bedroom accommodations offer complete privacy, informality and traditional Balinese surroundings. Within every villa are separate pavilions for sleeping, living and bathing, a private plunge pool and a secluded garden shower.

Bali's beauty and diversity beckon those ready to explore. Soothing head-to-toe spa treatments include the Royal Lulur: a deep massage, herbal scrub and soothing yogurt rub. Available upon request are wind-surfers, catamarans, canoes, mountain bikes and super-grass tennis courts. Four Seasons offers some of the island's finest shopping, everything from Balinese designer clothing to works by Indonesia-based international artists in the Ganesha Gallery. Nearby, there's golf at the spectacular Bali Golf and Country Club, scuba diving, trekking tours and white-water rafting.

The dining options are as imaginative as the menus. There are three restaurants including the elegant Taman Wantilan, the Warung Mie Asian noodle house and PJ's for casual beachfront dining. A varied bill of fare includes Indonesian specialties and fresh seafood beneath the stars.

The country, the setting, the villas, the views; no other resort experience quite compares. And nothing quite matches Four Seasons service—an unfailing dedication to guests' comfort and pleasure.

FOUR SEASONS RESORT
Bali at Jimbaran Bay

Jimbaran · Denpasar 80361 Bali, Indonesia
Tel: (62-361) 701010 · Fax: (62-361) 701020

Four Seasons Resort Bali at Sayan

Nestled in the central highlands of Bali, this secluded, intimate hideaway extends from the top of the rolling hillside down to the edge of the Ayung River. The Four Seasons Resort Bali at Sayan is only ten minutes from Ubud, the island's cultural center with many talented artists, sacred temples and traditional Balinese experiences.

Upon arrival, guests cross a wooden bridge to a unique structure—an elliptical lotus pond on the roof of the resort's three-level central building. Guests then descend through a staircase in the pond to the reception area with stunning 180 degree views of the valley.

The exotic retreat features 18 suites and 28 villas, each with a private plunge pool and secluded outdoor shower, all overlooking the river. The luxury suites and villas were built with indigenous materials in a sophisticated Balinese design, tastefully combining the old and new. Many of the furnishings and art pieces were specially commissioned and crafted in nearby Ubud to create an authentic experience. Each room is outfitted with all of the "necessary luxuries," including oversized cotton bath towels, CD players and Yukata robes and slippers.

The resort offers a variety of recreational activities, such as bicycling, trekking, river rafting, bird watching, meditation and yoga, swimming in the pool or river, whirlpools and saunas. Set on the banks of the Ayung River, the Spa at Sayan focuses on earth elements, with the calming influences of the river and lush, terraced rice fields rising in the distance. Using herbal and Ayurvedic traditions, natural clays and exotic spices are combined with locally grown herbs for unique rituals and beauty therapies.

The resort's restaurants are centered around the breathtaking views of the Ayung River Valley. Ayung Terrace overlooks the gorge, while the poolside Riverside Café sits along the banks of the river. The Jati Bar, with impressive views of the verdant river valley, is ideal for relaxing with cocktails and after-dinner drinks.

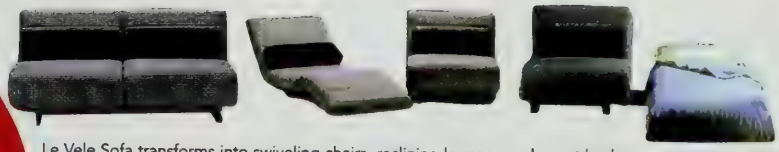
Four Seasons Resort Bali at Sayan is a retreat for quiet contemplation and renewal of body and soul.

FOUR SEASONS RESORT
Bali at Sayan

Sayan, Ubud · Gianyar 80571, Bali, Indonesia
Tel: (62-361) 977577 · Fax (62-361) 977588

YEAR END Design Sale

SALE ENDS SUNDAY DEC.5



Le Vele Sofa transforms into swiveling chairs, reclining lounges and guest beds.

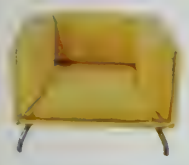
T.V. stand

Expandable glass table./Leather chairs.

Multicolor

Red wool rug

Le Corbusier chair



Ginger chair →

transforms into a lounge →

and also into a single bed.

Surf / Milano DC

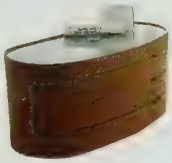
Adjustable 3 arms

Barcelona

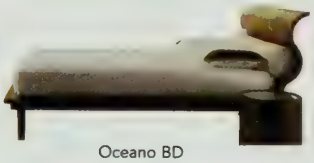
Onda

Thele 7 sconce

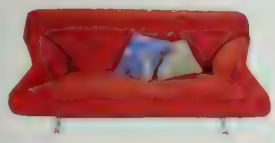
Estella rug



Oceano DR



Oceano BD



Modern Sofa Bed →

→ Transforms into a full bed.

Kubik

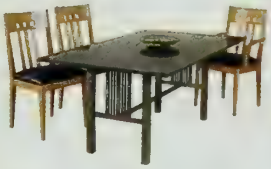
Noguchi

Interchangeable modular sofa system

Swivel recliner

Isadora

Pegaso

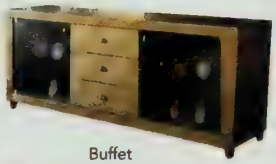


Trestle table & chairs

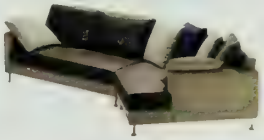
Khodari rug

Scala sectional sofa

Milano coffee table



Buffet



Time

Bahama

Expandable Granite

Free standing media center

Morgana

Le Corbusier

Swivel coffee table

Visit our spectacular website and browse our complete sale offering at www.italydesign.com

DESIGN CENTRO ITALIA • *Your resource for the best in Italian Design*

Showroom; 1290 Powell St., Emeryville CA 94608 • Phone: 510/420-0383 • Fax: 510/428-1251 • www.italydesign.com

Courtesy to the Trade

TAKE ME TO 351 NORTH BEVERLY DRIVE

WILLIAM YEOWARD *at the ultimate address for fine crystal.*

The best designs of the past, re-expressed in fine crystal and brought to the table by William Yeoward. Find Yeoward's Georgian and Victorian–style crystal, perfected for holiday entertaining at Gearys of Beverly Hills.

351 NO. BEVERLY DRIVE • BEVERLY HILLS • 310-273-4741 • 800-793-6670 • HOLIDAY HOURS BEGINNING DEC. 6: MON.-FRI. 10-8 • SAT. 10-6 • SUN. 12-5

TAKE ME TO 351 NORTH BEVERLY DRIVE

VENINI *at the ultimate address for fine china. Museum quality glass designed into a monumental, an almost towering, objet d'art. A glowing amber column is "draped" with a net of coral-toned glass. Venini's Venetian artisans have created glass with color and texture; with style and shape. Fine designs from the Venini Collection at Gearys of Beverly Hills.*

351 NO. BEVERLY DRIVE • BEVERLY HILLS • 310-273-4741 • 800-793-6670 • HOLIDAY HOURS BEGINNING DEC. 6: MON.-FRI. 10-8 • SAT. 10-6 • SUN 12-5

The Timeless Beauty of Natural Slate®

American Slate Company

THE EXPERTS IN SLATE

EAST COAST/MIDWEST 800-553-5611

LOS ANGELES
12958 W. WASHINGTON BLVD. 310-823-7753

NEWPORT BEACH
494 N. NEWPORT BLVD. 949-650-2200

OAKLAND
555 66th A[illegible] 510-430-1232

SAN DIEGO
7741 FAY AVENUE, LA JOLLA ... 619-551-0951

SAN FRANCISCO
1775 ALAMEDA STREET ... [illegible]

SEATTLE
532 FIRST AVENUE SOUTH ..... 2[illegible]

WALNUT CREEK
1250A NEWELL AVENUE ..... 925-210[illegible]

LONDON, UK ..... 0181-20[illegible]

ROOFING, FLOOR TILES, PAVING & SLABS

LARGEST INVENTORY IN THE U.S.

www.americanslate.com

YEAR OF THE MILLENNIUM
DESK CALENDAR

A BEAUTIFULLY DESIGNED AND PRINTED 14"x 6 1/4" COLLECTION OF TWELVE PHOTOGRAPHIC PRINTS BY FULBRIGHT SCHOLAR LYLE GOMES.

A WONDERFUL GIFT AT $25.

HEALING ENVIRONMENTS
451 LYTTON AVE., PALO ALTO, CA 94301
WWW.HEALINGENVIRONMENTS.ORG

NIGHTWOOD PRODUCTIONS

All proceeds benefit Healing Environments, a nonprofit organization dedicated to comforting the seriously ill through beauty and art.

Did you know that one in five structures by American architect

FRANK LLOYD WRIGHT

has been destroyed?
We need your help to end this senseless destruction of America's architectural legacy.
For more information on how you can be part of this international preservation movement, please contact:

THE FRANK LLOYD WRIGHT BUILDING CONSERVANCY

343 S. Dearborn Street, Suite 1701
Chicago, Illinois 60604-3815
TEL: 312.663.1786 FAX: 312.663.1683
E.MAIL: bldgcons@aol.com
VISIT OUR WEB SITE: www.swcp.com/FLW

TAKE ME TO 351 NORTH BEVERLY DRIVE

IWC *at the ultimate address for fine timepieces. The Portuguese automatic chronograph from IWC: a machine for modern time travelers. Its forebears guided the great Portuguese ships of old. In 18 kt. rose gold, white gold or stainless steel with polished crocodile leather strap. IWC at Gearys of Beverly Hills.*

351 NO. BEVERLY DRIVE • BEVERLY HILLS • 310-273-7741 • 800-793-6670 • HOLIDAY HOURS BEGINNING DEC 6: MON.-FRI. 10-8 • SAT 10-6 • SUN 12-5

FOR TWO MAGNIFICENT EVENINGS – AN IMPORTANT COLLECTION FOR THE MILLENNIUM

MODERN MASTERS

A grand selection of works by the most important artists of the 20th century. These master graphics were collected over a two year period from around the world.

Florilège des Amours, A collection of sepia tone lithographs illustrating the love poems of the great French poet Pierre de Ronsard.

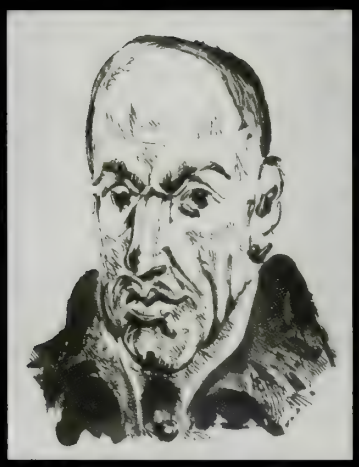
Matisse 1869-1954

Cracheur de Flammes, 1974 aquatint with etching, one of the many fine examples of Miro's lithographs and aquatint etchings.

Miro 1893-1983

Solomon on His Throne, plate 81 from Chagall's *The Bible*, a series of 105 hand-colored etchings created between 1930 and 1956.

Chagall 1887-1985



Portrait of Góngora, The first etching from the illustrated collection of Góngora poems, *Vingt Poëms de Góngora.* A tribute to the Spanish poet Luis de Góngora y Argote.

Picasso 1891-1973

FINGERHUT GALLERIES

At all 4 gall[illegible] Friday, November 26th & 27th

- LA JOLLA, CA [illegible]
- LAGUNA BEACH, CA [illegible]
- SAUSALITO, CA 800-[illegible]
- MINNEAPOLIS, MN 800-[illegible]

"We pledge the highest level of integrity, service, and quality – My personal guarantee!"

Rose [illegible]hut, Co-owner Fingerhut Galleries

For more than a generation, Arté de Mexico has been edicated to searching throughout the world for the most ghly skilled artisans. Their abilities have been utilized to eate a unique collection of home furnishings.

mpilations of new shipments arrive daily from over fifteen ferent countries, providing a diverse selection of lighting, rniture, accessories, artwork and unusual antiquities.

rté de Mexico products can be found in two locations: ***té International Furnishings*** in Irvine is freeway-close all of Southern Los Angeles, Orange and n Diego counties.

In the San Fernando Valley, the Arté de Mexico ***Multiplex Showroom*** covers more than 250,000 square feet. Both of our locations offer an unparalleled eclectic mix that must be seen to be believed.

We stand proudly behind decades of quality, for it's your satisfaction that makes our job complete. Let your imagination be your guide when you come and explore a visual extravaganza of Old World craftsmanship, created with an uncompromising attention to detail.

Open seven days a week for your convenience.

Los Angeles Location

ARTÉ DE MEXICO

56 Riverton Ave, North Hollywood, CA 91601
lephone: 818.769.5090 • Fax: 818.769.9425

Orange County Location

ARTÉ INTERNATIONAL FURNISHINGS

17092 Pullman St, Irvine, CA 92614
Telephone: 949.660.1200 • Fax: 949.863.0489

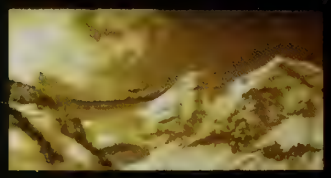
SCOTT HANSON

"PLATES SERIES"

© 1999 Scott Hanson

Available as a sculpture with original license plates and as a mixed media serigraph

Dealer inquiries invited 818.768.4726 • www.scotthanson.com



INSPIRATION

TIME FALLS AWAY. THE WORLD'S IN EQUILIBRIUM. YOU'VE REACHED A STATE OF GRACE. WITH SECLUDED COTTAGES, DIVINE DINING AND ACTIVITIES, SUNDANCE IS THE PERFECT WINTERTIME RETREAT. IT'S ROBERT REDFORD'S VISION, A WONDERFUL BLENDING OF NATURE, ART AND PEOPLE. YOU WON'T FIND A MORE INTIMATE SETTING FOR SKIING ANYWHERE. YET SUNDANCE IS JUST A FEW SHORT MILES FROM SALT LAKE CITY AND EASILY ACCESSIBLE FROM THE AIRPORT. COME BE MOVED.

WWW.SUNDANCE.COM 800•892•1600

Your most *powerful partner* when you are buying, building or remodeling a home is your lender.

Construction Financing Specialists

- Land- 80% of price
- New Construction- 100% of costs
- Remodels- 100% of costs
- No Income Qualifiers
- Loans to 10 Million

Call
(800)727-6050

Licensed as a R E Broker by the CA Dept of R E License #01059680
License information telephone (916)227-0931

STRATFORD FINANCIAL SERVICES, INC.
MORTGAGE BANKERS

www.buildyourdreamhome.com

Programs subject to change and qualification

AGA JOHN ORIENTAL RUGS

Largest Collection of New, Contemporary, Antique Rugs & Tapestries.

Original Antique Persian Tabriz
10' x 14', circa 1880.

LOS ANGELES-PACIFIC DESIGN CENTER
8687 MELROSE AVENUE, STE.B130
LOS ANGELES, CA 90069
TEL:(310)657-0890

LAGUNA DESIGN CENTER
23811 ALISO CREEK ROAD, SUITE 121
LAGUNA NIGUEL, CA 92677
(949)643-2451

SAN FRANCISCO(new showroom)
135 S. VERMONT ST (ACROSS THE GALLERIA)
SAN FRANCISCO, CA 94103
TEL:(415)553-8505

For FREE Catalog[illegible] our main showroom in Los Angeles.

JAN'S & CO., INC.

Direct Importers of European Antiques

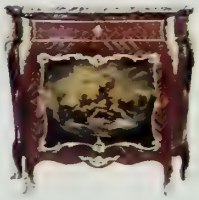
30,000 SQ. FT. SHOWROOM & WAREHOUSE
1926 WEST ADAMS BOULEVARD
LOS ANGELES, CA 90018
TEL (323) 735-6392 • FAX (323) 735-6240

"The Best Kept Secret in the Antique Trade!"

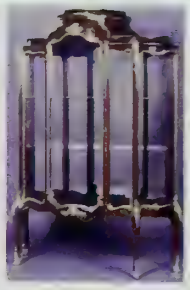
1) Impressive 19th Century Empire Giltwood Carved Mirror w/Winged Sphinxes. H:70.5"W:50.5"

2) A Louis XVI Style Gilt-Bronze Mounted Marquetry Armorial Commode, after J.H.Reisner. L:86"

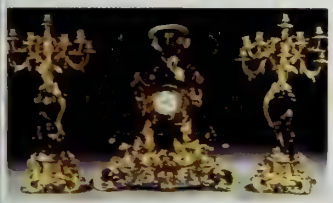
3) Important 18th Century Gilt-Bronze & Baccarat crystal 48 light chandelier. H:73" W:63"



4) Louis XV style tulipwood & gilt-bronze mounted Vernis Martin Meuble d'appui. H:44"W:47"



5) Louis XV Style 19th Century Kingwood & Gilt-Bronze Mounted Vitrine by Paul Sormani. H:69.5"W:51"



6) A Napoleon III Patinated Bronze & Gilt-Bronze Clock & Candelabra Garniture suite, Circa 1855. Signed:Gleizes, Paris. Clock H:36" Candelabra H:42"

7) Monumental 19th Century Italian Carrara Marble Life-Size Sculpture *"The Resting Beauty"* by Antonio Frilli. L:80" H:48"

8) "The Taming of Love" by HANS ZATZKA (Austrian, 1859-1949) H:31" W:22 ¾"

9) A Pair of Louis XVI Style 19th Century Gilt-Bronze Mounted Tulipwood Parquetry Commodes After J.H.Reisner. H:37" L:67"

10) Pair of 19th Century Gilt-Bronze Figural Chenets by BOUHON Frers. H:19"

13) 19th Century Louis XV Style "Versailles" Veined White Marble & Gilt-Bronze Mounted Fireplace Mantel w/Caryatids. H:47.5" W:67"

14) Palatial Pair of Bronze Cherub Torcheres after Auguste Moreau Sculpteur. H:93"

15) Important Pair of 19th Century French White Marble & Gilt-Bronze Mounted Urns with Cover. H:30"

11) Louis XVI style Gilt-Bronze Mounted Parquetry & Coromandel Lacquer Corner Meuble d'Appui, by Maison Forest. H:67"

12) Ornate 19th Century Louis XV Style 16 Lights Gilt-Bronze Chandelier with Black Cherubs. H:52" W:40"

19) 19th Century Vienna KPM Porcelain Plaque by L.Carnier PH:13" PW:7.5"

18) Louis XV Style Gilt-Bronze Mounted & Marquetry Erard Art-Case Grand Piano by Francois Linke. L:92"

16) A 19th Century Gilt-Bronze Mounted Long Case Clock, after a model by Martin Carlin, circa 1880. H:89"

17) A 19th Century Italian Renaissance Finely Carved Carrara Marble Bench with Figures of Winged Sphinxes. L:120"

20) Important Palatial Empire Style Gilt-Bronze Twelve Light Chandelier. H:68" W:65.5"

VISIT OUR CATALOGUE ON THE INTERNET WITH OVER 700 IMAGES AT: http://www.jansantiques.com

OPEN MONDAY THRU FRIDAY
9:30AM-4:30PM
SATURDAY: BY APPOINTMENT
NEW SHIPMENT

www.jansantiques.com ◎ www.jansantiques.com ◎ www.jansantiques.com ◎ www.jansantiques.com

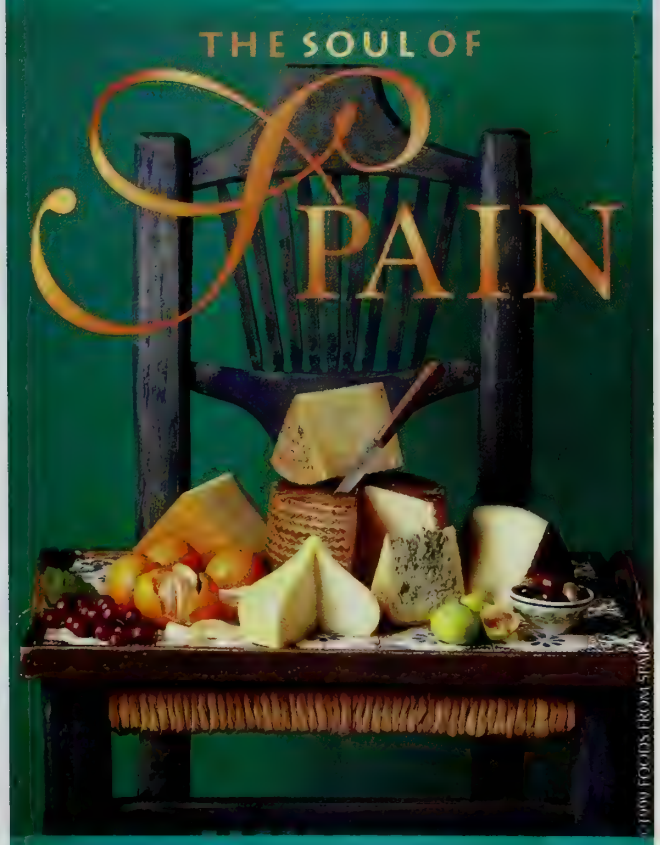
www.jansantiques.com ◎ www.jansantiques.com

YOU SENSE IT IMMEDIATELY...
THE HEADY AROMAS.
THE INTENSELY FULFILLING
TEXTURES
AND VIBRANT FLAVORS
OF A CENTURIES-LONG
ARTISAN CHEESE TRADITION.

IT'S THERE FOR THE TASTING...

THE SOUL OF

SPAIN



FOOD FROM SPAIN

Fresh From Centuries of Tradition

Spain's finest cheeses today proudly bear their own D.O.s – Denomination of Origin symbols that certify their quality and authenticity. To discover their lore, learn about their current star status with America's leading chefs, and try some of their recipes, visit our website. Most of all, *taste them.* You'll sense it immediately... THE SOUL OF SPAIN.

Cheeses of Spain are available at:
California Al's • Draegers • La Brea Bakery, LA • Trader Joe • Whole Foods Markets • **Arizona & Mexico** Wild Oats and other fine specialty and gourmet stores in your area.

CHEESE FROM SPAIN

For more information, visit www.cheesefromspain.com

The magic of moving water.

Patina Wave

Acid-washed aluminum and translucent onyx

Other models are available. Finishes include metal, hardwoods, ceramics, glass, mosaic tile and natural stone.

Available through architects and interior designers.

CAPSIS™
FOUNTAINS

Call for brochure: 1-888-654-5244
www.capsisfountains.com

©2000 Laura Sheeron

EXCLUSIVELY FOR ART AND DESIGN RETAILERS

A PROFIT-BUILDING SALES OPPORTUNITY

ARCHITECTURAL DIGEST, the international magazine of fine interior design, can generate profits for you right at point-of-purchase. Take advantage of AD's sales potential by carrying it in your store. Your customers will appreciate the convenience – you'll enjoy the profits!

ARCHITECTURAL DIGEST

Interior: Linda Garland Photography: Tim Street-Porter

- No inventory investment -- you pay nothing with your order
- Earn 30% profit on every copy sold
- Return unsold covers for full credit
- No shipping charge -- orders shipped prepaid via UPS
- Guaranteed on-time delivery each month
- We ship to one or several addresses

If you call right away, we'll send you a handsome lucite retail display rack FREE with your first order.

1-800-435-5003, ask for Bonnie and get started today!

Christian Riese Lassen

Lords of the Millennium

At the dawn of a new millennium Christian Riese Lassen creates a powerful image of sinuous strength and boundless majesty. Sometimes one picture is worth a thousand years.

Prepublication

Framed	$3200*
Unframed	$2250*

*price guaranteed for first 100 pieces sold.
All major credit cards accepted.

Special appearance and unveiling
December 30, 1999,
Galerie Lassen Las Vegas
The Caesar's Forum Shops.

For Ordering and Information Call
1 800 827 0722

P.O. Box 8655 • Honolulu, Hawaii • 96815-0655 • E-mail:crslassen@aol.com • www.lassenart.com

Dealer inquiries welcome

SOUTH AFRICAN IDYLL

continued from page 108

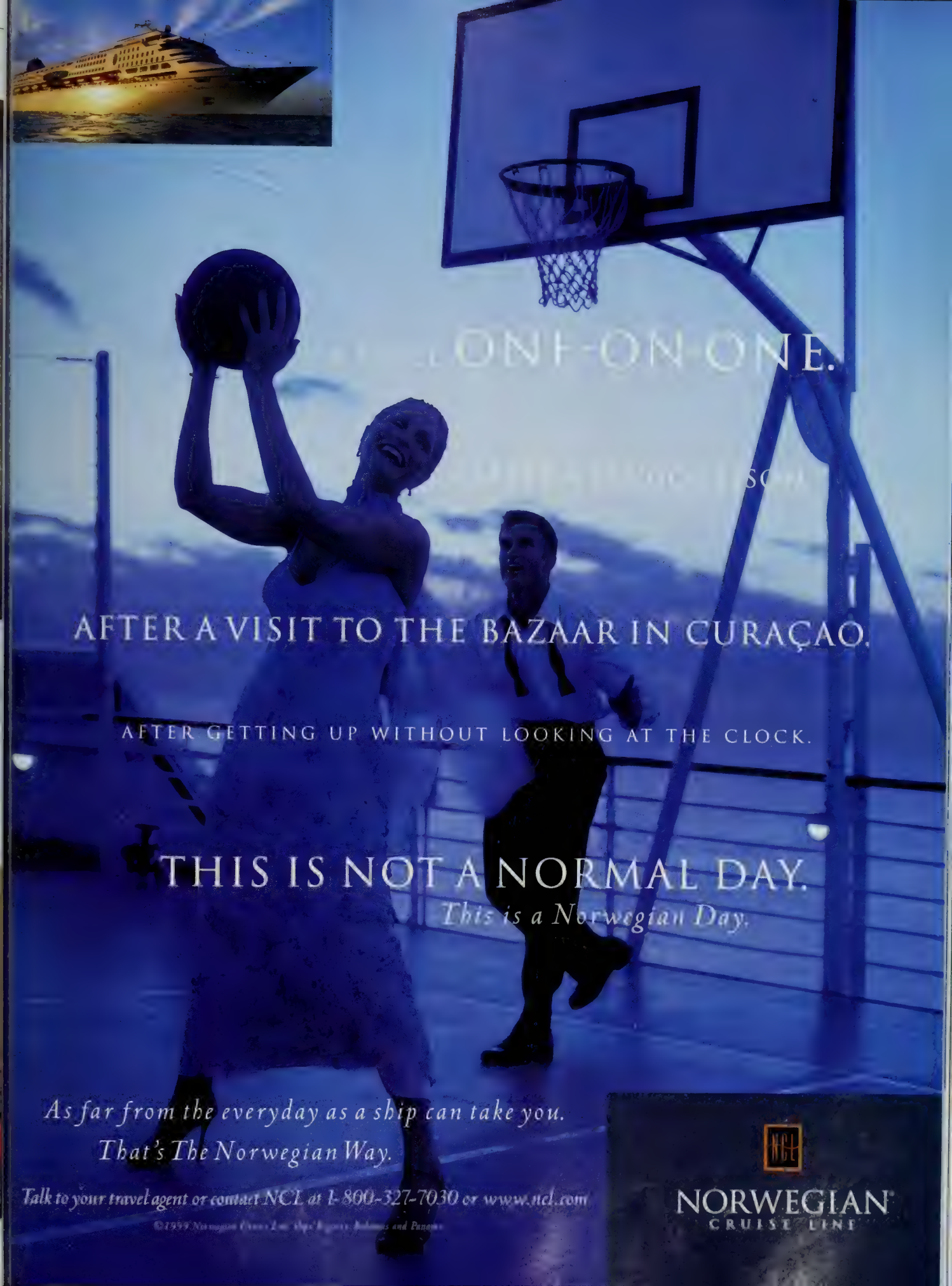
of burnt-red sandstone. "This is the Cedarberg Wilderness Area," Mark McAdam says, "remote and largely undiscovered. That description is what we're committed to maintaining." You proceed onward to the Pakhuis Pass.

Through the pass the road twists its way dizzily downhill, revealing an immense arc of countryside. Somewhere in the middle distance the almost sixteen thousand acres of Bushmans Kloof lie concealed; beyond are the ridges lining the edge of the semidesert Great Karoo, which fills part of the Western Cape. Its position where the Cedarberg Mountains fold into the vast expanses of the Karoo gives Bushmans Kloof its characteristic landscape—towering sandstone cliffs descending to rocky kloofs, or

continued on page 116

ABOVE: One of the most important and fascinating draws of the almost 16,000-acre preserve is the rock art done by the San tribesmen some 10,000 years ago.

BELOW LEFT: A brass bed dominates the Gordon Suite in the Manor House. BELOW: A Dutch-inspired paneled door leads from the dining room to the living room.


ONE-ON-ONE.
AFTER A VISIT TO THE BAZAAR IN CURAÇAO.
AFTER GETTING UP WITHOUT LOOKING AT THE CLOCK.
THIS IS NOT A NORMAL DAY.
This is a Norwegian Day.
As far from the everyday as a ship can take you.
That's The Norwegian Way.
Talk to your travel agent or contact NCL at 1-800-327-7030 or www.ncl.com
NCL
NORWEGIAN
CRUISE LINE

Barbara Ve[illegible] and Dé Vaughn Heard
Project Ope[illegible]/Volunteers

HELPING FEED COMMUNITIES IN NEED

"For people living with AIDS, the food we deliver is a lifeline."

At Project Open Hand Atlanta, Barbara Vergara and Dé Vaughn Heard are vital links to homebound people living with AIDS, providing both comfort and sustenance. Project Open Hand is part of a nationwide effort through which volunteers prepare and distribute thousands of healthy meals every year to people with AIDS. Nutritious food delivered with care — a lifeline for those in need.

Project Open Hand is supported by *Positive Helpings* — a Philip Morris Companies Inc. initiative in partnership with the National AIDS Fund and the AIDS Nutrition Services Alliance. *Positive Helpings* enables community organizations across America to meet the special nutritional needs of people with HIV/AIDS. Through programs such as *Positive Helpings*, Philip Morris has been helping people in need for more than forty years.

To find out how you can help, contact one of these organizations:

National AIDS Fund
(202) 408-4848 www.aidsfund.org

AIDS Nutrition Services Alliance
(202) 289-5650 www.aidsnutrition.org

Working to make a difference. The people of Philip Morris.

PHILIP MORRIS COMPANIES INC.

KRAFT FOODS, INC. MILLER BREWING COMPANY PHILIP MORRIS CAPITAL CORPORATION
PHILIP MORRIS INTERNATIONAL INC. PHILIP MORRIS U.S.A.

www.philipmorris.com

SOUTH AFRICAN IDYLL

LEFT: Guided drives in open-top Land Rovers allow visitors to get closer to the abundant wildlife, which includes herds of red hartebeest. BELOW: The Honeymoon Suite. BOTTOM: The separate, self-contained small lodges, which are additional accommodations in the compound, are silhouetted against the rocky outcroppings of the mountains.

continued from page 112

gorges, and to open plains or veld dotted with the distinctive scrubby vegetation known as *fynbos*.

Memorable destinations need a sense of arrival, and the final stage of your journey, once you come through the gates of Bushmans Kloof, provides this (even if you take the easy option of flying in from Cape Town to their private airstrip and then being picked up). There is no sign of human activity until, at last, the dirt track swings over a rise. Nestling along the eponymous kloof is the compound, a cluster of low-lying buildings such as have been constructed in the area since the first intrepid farmers settled there. Indeed, it was the heritage of architecture and furnishings that has evolved along the West Coast, as the land between the Atlantic Ocean and the Karoo is called, that dictated the development of the property. As Mark McAdam explains, "We were determined to keep the project within the framework of West Coast architecture and design—the thatched roofs and thick whitewashed walls that are both significant aids toward coolness, and of course the *plat dakkies*, or little flat roofs, made of corrugated metal, which cover every manner of West

continued on page 120

YOUR TIME IS PRECIOUS.

18K GOLD WATCH
INTERCHANGEABLE BRACELET

BOUCHERON

JOAILLIER DEPUIS 1858
PARIS

PRINCESS JEWELS COLLECTION
BEVERLY HILLS, CA - 310.276.5556 - 310.285.0145

FOR INFORMATION ON AN AUTHORIZED BOUCHERON FINE JEWELER NEAR YOU, PLEASE CALL 877.715.7330

Without a soul, there's just a shell. W

Passion is such a strong emotion. It causes us to live, breathe and sweat our hearts out for the things we care most a
about creating extraordinary cars. Cars bo from breakthrough design and brought to life through innovative enginee
our cars that stirs you and your soul to respond For more information, call us at 1.800.CHRYSLER or visit our Web s

PT Cruiser available spring 2000

out passion, these would just be cars.
Town & Country
Cirrus
LHS
Sebring Coupe
Sebring
Concorde
hrysler, it is
e passion in
chrysler.com.
ENGINEERED TO BE GREAT CARS
CHRYSLER

SOUTH AFRICAN IDYLL

continued from page 116

Coast farm building. Inside, rooms have terra-cotta-tiled floors that combine simple elegance with, again, coolness. They're open to their thatched roofs, which are supported by rough-hewn wood beams."

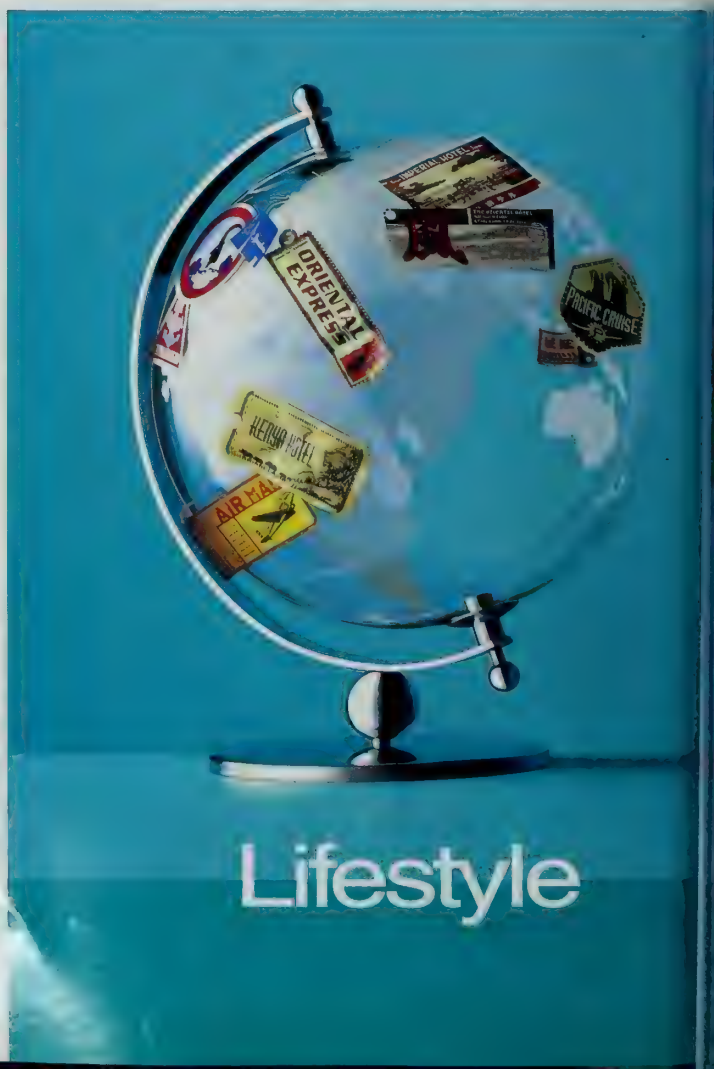
Most of the site's exclusive group of fourteen double and twin rooms are in pairs in a series of cottages that share a large garden that faces the kloof's reed-edged river and the rocks on the far side. But in December 1998 the Manor House, Bushmans Kloof's masterpiece, was formally opened on the site of the original dilapidated farmhouse, which was all that greeted the McAdams seven years ago. There, up to four couples can stay in self-contained privacy and in surroundings where the eye for detail lives up to the initial concept.

From the moment you walk through the front door, you feel like a guest in an ultracomfortable and friendly private home. The house is designed with almost classical symmetry; the reception rooms are in the center, with four self-sufficient bedroom suites at the corners. Being of Scottish origin, the McAdams have named the four suites after Scottish pioneers who came to the Bushmans Kloof area. The Masson Suite, for example, is named after Francis Masson, the first official plant collector ever sent overseas by the Royal Botanic Gardens, Kew, in England. He arrived in Cape Town in 1772 and carried out a number of journeys through the area.

The rooms' decorative style is unpretentious lodge luxury. This is Africa, after all, and the Manor House has a robustness well suited to the bush. The bedrooms have mat-covered floors and rich, earthy colors with bold patterns that complement the thatch and beams above. And yet there are subtle touches, such as the white cotton voiles shading the windows, embroidered with gold hearts and stars, blue polka dots or little gold bees.

The design project was executed by interior decorator Kathrin Weixelbaumer, who is based in Cape Town. She explains that she found inspiration at an antiques fair in Cape Town, where she purchased a collection of West Coast antique kitchen utensils from Pier Rabe, a noted local antiques dealer. "I was inspired by the pureness and simplicity of these items," she remembers. "I knew we had something so unique and historic, so perfectly suitable in this environment, that it was obvious the interior had to be conceptualized around these unusual works of art. Our mission was to preserve the collection, to return it to its region of origin and to display it beautifully for the enjoyment of the Manor House guests."

These wood-and-metal utensils became the stimulus for furniture that pays tribute to the cabinetmaking heritage of the West Coast. Pierre Cronje, perhaps Cape Town's most renowned craftsman in wood, was commissioned to make pieces for the Manor House.



The most sumptuous is an inlaid armoire fashioned out of cedar from Malawi, which recalls the cedar indigenous to the West Coast and used extensively for local furniture until indiscriminate felling threatened its existence. Among the handsomest items is a superb set of Sandveld dining chairs in beechwood, named after the area of the West Coast around Bushmans Kloof.

Each bedroom suite of the Manor House has its own secluded little patio, and the living room leads to a broad covered veranda, or *stope*, where meals are sometimes served. The way the buildings meld with their surroundings is particularly evident on one side of the *stope*, where a sweep of *balu* wood decking encircles the enormous segmented trunk of an ancient wild fig tree.

After your first night at the Manor House, you may not be in a hurry to leave it the next morning, but sunrise heralds a Bushmans Kloof experience that many visitors treasure most: You go with your expert guide, first by open-top Land Rover and then on foot, to discover one of the main rock art sites. By seeing and learning about the paintings on the sandstone walls, you are transported to a culture long extinct. You understand why the San hunter-gatherers so favored Bushmans Kloof: The abundant water in the river and streams flowing through, and the game and vegetation this brought, was a rare combination, providing sustenance to a people constantly on the move.

There are more than one hundred and twenty-five sites in the area, and the paintings that survive are those done in a deep red ocher made from crushed sandstone mixed with plant extracts. To crouch beneath a huge overhanging ledge of sandstone beside the river and gaze at depictions of the San hunting elephants, dancing or experiencing the mystical trances central to their culture is to have premodern human life revealed in an unforgettable manner.

"We try to weave in the story of the Bushmen throughout a visit, not only while looking at the rock art," says Mark McAdam. "On a game drive, for instance, the guide will stop at a specific plant and describe why they valued it for medicinal reasons or, as you're watching game, explain why the eland, the largest southern African antelope, was so revered by them."

An evening wildlife tour in an open-top Land Rover fully reveals the landscape's beauty and the success of its restoration. The last vestiges of the agriculture to which the area is so unsuited are now being removed. Left undisturbed, the soil is returning to support the natural mixture of grasses and *fynbos*. For Mark McAdam's father, Bill, this has been the great reward. "With gentle encouragement, the whole ecosystem of flora and fau-

continued on page 125

Once you're up here,

you'll wish you had bought

our 2-year light bulb.

Available at The Home Depot®, Sears, Walgreens and other local retailers.

bulbs that last.™

the steps involved

ou'll appreciate

that last a

long

ght bulb

guaranteed to last 2 years.* So

you need light bulbs

up to Philips and kiss that ladder

To find out more call 1-800-555-0050.

PHILIPS

Let's make things better.

Ambar © 1999

QUAD®
created by Ambar

ZELL BROS
BAILEY BANKS & BIDDLE JEWELER

800 S. W. Morrison St., Portland, OR 503-227-8471 800-444-8979

nuine only if signed "QUAD" or accompanied by a certificate of authenticity and an international warranty. www.ambar-diamonds.com • Quad is a Trademark of Ambar Diamonds Inc

Michael Beaudry

Magnificent gemstones set in old world hand-crafted platinum and gold jewelry by Michael Beaudry

BEAUDRY™
SIGNED ORIGINALS
www.michaelbeaudry.com

For the nearest Michael Beaudry retailer (877) BEAUDRY

Steve Padis
JEWELRY
PLUS
SAN FRANCISCO
Toll Free (888) 500 GEMS

DARREN McCLUNG
ESTATE & PRECIOUS JEWELRY
PALO ALTO, CA
(650) 321-5994

DESIGNER JEWEL
S H O W C A S
ON FRONT STREET
ONE S.W. COLUMBIA, PORTLAND OR 9725
(503) 241-9389

SOUTH AFRICAN IDYLL

continued from page 121

na, from plants to beetles and fish, is regenerating itself," he points out.

The animals that have been reintroduced by the McAdams are all species that once grazed these areas, mainly antelope such as gemsbok, springbok and bontebok. The most important reintroduction is the colony of Cape Mountain zebras, one of southern Africa's most endangered species and currently numbering only twelve hundred, a significant increase from a low of just ninety-one in the 1950s.

Drawn by the restored habitat and without threat from humans, various indigenous small predators have also returned, including lynx, African wildcats and bat-eared foxes. One of the most extraordinary animals is the nocturnal aardwolf, which snuffles around, feeding on termites. What Mark McAdam calls "definitely the most exciting thing to happen in the wildlife of Bushmans Kloof" is the first reappearance of a Cape Mountain leopard. Hunting had drastically reduced their numbers and driven them into the remote center of the Cedarberg Mountains.

As you savor a cool drink midway through a wildlife tour, you watch the setting sun catch a succession of the distant peaks of the Cedarbergs and light them up in turn like beacons, or look out from a high ridge into the endless prospect of the Karoo. Minutes later it is dark, and overhead, the night sky is suddenly brilliant with stars. You might ponder the fact that ten thousand years ago a group of Bushmen hunters would have passed by this spot on their way to camp in the riverside security of the kloof. And you are able to put in perspective humanity's smallness in the natural world. You appreciate that such vast open landscape is the heart of Africa—and you secretly promise yourself to return, to experience it again some future day. □

The reserve is located in the Cedarberg Mountains in Western Cape. For information and reservations, write to Bushmans Kloof, P.O. Box 53405, Kenilworth 7745, Cape Town, South Africa. Telephone 27-21-797-0990; fax 27-21-761-5551; e-mail info@bushmanskloof.co.za.

DESIGN IN SITE

Visit the Sites of these Architectural Digest Advertisers

www.adiamondisforever.com
To view diamond solitaire designs and learn more about how to buy a diamond, visit our website.
A diamond is forever.
De Beers

www.bausman.net
Fine bench-made English and French antique reproductions
BAUSMAN & COMPANY, INC.
FINE BENCHMADE FURNITURE

www.beavercreek.com
A luxurious winter wonderland, where award-winning design meets European-style charm. One of the world's most refined skiing experiences.

www.calclosets.com
California Closets. When you organize your home, you simplify your life
CALIFORNIA CLOSETS
Simplify Your Life

www.dkantiques.com
Timeless, classic furniture in a wide range of styles and periods. Late 17th C. to early 20th C.
Karen Present
DK ANTIQUES, LTD.

ebel.com
Versatile, thin, elegant. Water resistant
Five-year international limited warranty.
Intelligently priced.
EBEL
the architects of time

www.guychaddock.com
Manufacturing hand-crafted Country French and English antique reproduction furnishings, featuring unique distressed finishes.
Guy Chaddock & Co.

www.hansgrohe-usa.com
Upscale kitchen and bath fixtures and accessories.
hansgrohe

www.kayworden
Original bronze sculptures limited to six casts, specializing in children, animals and action.
KAY WORDEN
SCULPTURES

www.larsonjuhl.com
For the best in custom frames, ask for the Craig Ponzio Signature Collection, Larson-Juhl
LARSON·JUHL
CUSTOM FRAME THE BEAUTY OF YOUR HOME

www.luxuryfinder.com
Where generation luxe shops the web.™
LUXURYFINDER.COM™

www.mcguirefurniture.com
The finest rattan designs including solid teak, bamboo tables, lighting and other special collections.
McGUIRE

www.omega.ch
150 years of watchmaking excellence, with product news, history, events and our ambassadors Cindy Crawford and Pierce Brosnan
Ω
OMEGA

www.painewebber.com
Learn about PaineWebber's products, services and investment process, with its emphasis on providing investors with customized advice
PaineWebber

www.potterybarn.com
To request a catalog or find a store near you
POTTERY BARN

www.redbaronsantiques.com
Auctions and retail featuring architectural antiques, decorative arts and collectibles from the Gilded Age to our age
Red Baron's Antiques

www.saabusa.com
Saab vs. The Ordinary. Challenging conventional thinking to make better cars. Visit us at www.saabusa.com.
SAAB

www.saxcarpet.com
Saxony invites self-expression with a broad offering of exclusive carpet and rug options
Saxony

www.sfvisitor.org
Recipes from top chefs, trip planning resources and more on San Francisco's official website
SanFrancisco

utah.com
Plan your vacation to the powdery slopes of the easily-accessible Utah ski resorts at utah.com
Utah!

www.vikingrange.com
Viking Range Corp. offers a complete line of professional-style cooking, ventilation, kitchen cleanup and refrigeration equipment
VIKING
Viking Range Corporation

SPARKLING IDEAS FOR NEW YEAR'S EVE

Still wondering what to do to ring in the millennium? Visit www.archdigest.com for sparkling ideas, brought to you by DeBeers. The site offers 25 great ways to celebrate the final evening of the 20th century—plans that don't require a reservation made two years ago!

A diamond is forever.
De Beers

THE ALLURE OF ANCIENT JEWELRY

RARE ORNAMENTS THAT CAN BE WORN TODAY

***Necklace*, Hellenistic Greek, 4th century B.C. Gold and garnet; 9½" long. *Earrings*, Roman, 3rd–5th century. Gold and garnet; 2" long. A necklace features masterfully granulated gold. Antiquarium, New York.**

By Lou Ann Walker

NOT SO VERY LONG AGO A STRUGGLING anthropology graduate student faced this conundrum: How could he give his girlfriend an engagement ring imbued with sentiment and importance, make a declaration of his undying love—and still afford tuition? Then a friend showed him a Sotheby's catalogue offering a Roman first-to-second-century red-jasper intaglio ring depicting a boy feeding a tiny bird. The intaglio is mounted in an eighteenth-century British gold setting with an inscription that reads, "Found at Binchester, August 20, 1767." Just as the student reached his upper limit—$1,200—the gavel came down. "As I held the ring, I could feel its magic," he said, and as he slipped the ring onto his girlfriend's finger, she answered, "Yes."

"When you wear ancient jewelry," says British scholar and private dealer Derek J. Content, "you have a direct connection with one person in the ancient world. You're sharing something deeply personal." Many today are surprised to discover that ancient jewelry is not just the stuff of museum display cases but is both available and wearable. Although the graduate student's ring was a particular bargain, Content notes that "the field as a whole is undervalued—ancient jewels are remarkably inexpensive compared with modern pieces."

Beginning collectors can find many examples, spanning five thousand years and several civilizations, in the low four figures. Classical earrings often can be found in the $1,000-to-$8,500 range, with necklaces beginning at about $5,500. Prices can, of course, climb far higher. While an absolutely first-rate pair of Roman shield earrings can be had for about $3,500, jewels of great

continued on page 130

GUCCI
timepieces
GUCCI
SWISS MADE

HOW MANY YEARS OF SELF-DENIAL WILL IT TAKE BEFORE YOU CRACK?

STARTING UNDER $25,700.*

www.toyota.com ◆ 1-800-go-[illegible] Motor Sales, U.S.A., Inc. Buckle Up! Do it for those who love you.

*Starting MSRP including destination charge. Excluding taxes, license, title and regionally required or optional equipment. Actual dealer price may vary.

The All-New Avalon.
The most luxurious, spacious sedan we've ever created.

Face it. Your Fairy Godmother is not going to transport you to an island paradise for a lifetime of foot massages and umbrella drinks. But that's OK. You can reward yourself with a new Avalon. Its 210-horsepower V6 is refined and powerful. And its ride stirs the senses without rattling the spine. Do you deserve this much luxury? If you have to ask, you're not ready.

TOYOTA
be good to yourself.
every day.

THE ALLURE OF ANCIENT JEWELRY

continued from page 126

rarity can climb into the tens—or even the hundreds—of thousands of dollars.

The ancient jewelry market, which last peaked in the late eighties, is going strong once again—so much so that on December 8 Christie's New York is holding its first-ever specialized sale in the area. One of the finest offerings, a pair of superb gold circa 400 B.C. earrings depicting the winged figure Nike—goddess of victory—is estimated to sell for $80,000 to $120,000.

Although the market has always been small, it is a collecting tradition with a long, curious past. Julius Caesar treasured his Greek engraved gems. For centuries European church officials wore signet rings from the ancients—and, anxious to hide the fact that they were wearing pagan artifacts, were not [illegible] calling Alexander "John the Bap[illegible]" or identifying a nude Aphrodite as the Virgin Mary. Dilettantes from America, England and France on the grand tour during the eighteenth and nineteenth centuries flocked to Italy to acquire ancient pieces, inspiring the vogue for Greek and Roman revivalism. Collectors have included such disparate figures as Peter the Great, J. P. Morgan and Barbra Streisand. Jacqueline Kennedy Onassis often wore ancient rings.

Jewelry was such an integral part of Egyptian life that the word *sha* was used to mean "luck" and the word *sha-sha* to signify "bead." By the Middle Kingdom, around 2000 B.C., the skill of Egyptian goldsmiths was quite extraordinary. They used repoussé, chasing, engraving, granulation, wirework, enameling and lapidary techniques. Many aspects of their jewelry were laced with complex symbolism, from the religious meaning of the scarab, eye and serpent

continued on page 132

LEFT: ***Bracelet*, Andalusian, 10th–12th century. Gold, pearls and garnets; 6¾" long. A bracelet is an extremely rare example of Islamic goldwork. Aaron Gallery, London.**

COURTESY CHRISTIE'S, NEW YORK

ABOVE: ***Nike Earrings*, Greek, circa 400 B.C. Gold; 1 11/16" tall. The Greek goddess of victory is depicted in a superlative pair of Nike earrings. Christie's, New York.**

"[illegible] You wear ancient jewelry," says scholar and [illegible] Derek J. Content, "you have a direct co[illegible]n with one person in the ancient world. [illegible] ar[illegible]ng something deeply personal."

ABSOLUT
Country of Sweden
VODKA
ABSOLUT SCROOGE.
ABSOLUT VODKA. PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. ABSOLUT COUNTRY OF SWEDEN VODKA & LO
ABSOLUT BOTTLE DESIGN, ABSOLUT
CALLIGRAPHY AND ABSOLUTVODKA.COM ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ©1998 V&S VIN & SPRIT AB. IMPORTED BY THE HOUSE OF SEAGRAM
PHOTOGRAPH BY STEVE

THE ALLURE OF ANCIENT JEWELRY

COURTESY ARIADNE GALLERIES, INC.

LEFT: *"A Baule" Earrings*, Etruscan, late 6th–early 5th century B.C. Gold; 1⅕" tall. Etruscan metalwork is noted for its intricacy, as in granulated earrings. Ariadne Galleries, Inc., New York.

continued from page 130

through the references to the deities to the choice of semiprecious gems. Lapis lazuli, "the heavenly stone," represented the sky. Blood-red carnelian meant life.

An excellent example of this intricate symbolism is a New Kingdom ring, now thirty-four hundred years old, in the form of a cat carved in carnelian, at New York's Merrin Gallery. The cat was sacred to Bastet, goddess of love and war, who herself could be sweet as a kitten—or utterly vicious. Valued at $18,000, it was probably crafted in a royal workshop. Those treasures of the pharaohs that weren't melted down ages ago have largely entered museum collections. The bead necklaces, scarabs and other Egyptian jewels that often come on the market today were the jewels of less exalted nobility.

One of the fascinating elements of collecting ancient jewelry is understanding the greater political movements that changed the course of design. Around 900 B.C., when the Greeks renewed trade with the Near East, they took the inlay, filigree and granulation techniques they [illegible] jewelry makers and parlay[illegible] their own style, delighting [illegible] sumptuousness.

"Gold shines like fire blazing in [illegible] night, supreme of lordly wealth," [illegible] dar, greatest of Greece's lyrical poets, wrote in the *Olympian Odes*, some five centuries before Christ. And indeed, gold and electrum objects from ancient Greece have survived far more than silver work. An exquisite example is a pair of beautifully sculpted early-fourth-century Hellenistic gold Sphinx earrings. Only an inch and a quarter tall, "they're perfectly formed busts of voluptuous women attached to the winged torsos of lions," says Joseph Coplin of Antiquarium Fine Ancient Arts, a New York gallery that for over two decades has helped pioneer the field of wearable jewelry from antiquity.

In ancient Rome ostentation was initially frowned upon. But by the first century B.C., as the empire began its as-

continued on page 134

KEITH DOVE / PRUDENCE CUMING ASSOCIATES

ABOVE: *Ring*, Khmer, 9th–13th century. Gold and amethyst; 1⅕". A [illegible]ing bears stylized im[illegible]ges of the *naga*, a [illegible]erpent god associat[illegible]h the Khmer dy[illegible]s. Spink, London.

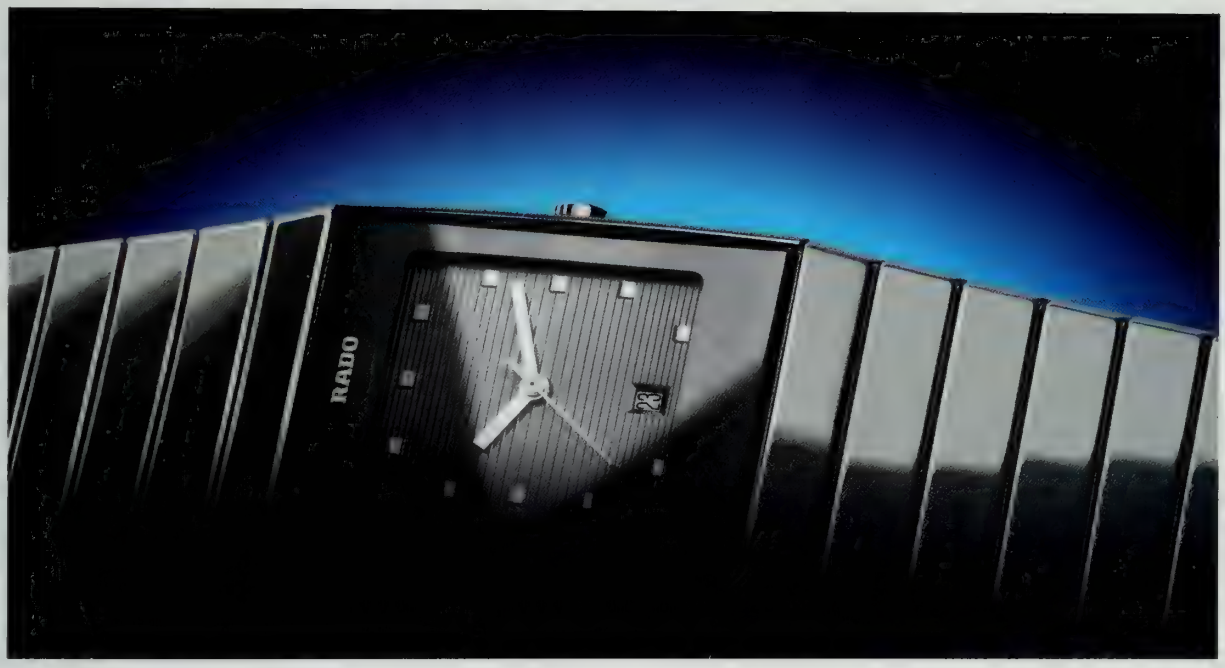
JUSTIN KERR PHOTOGRAPHY

RIGHT: *Amulet*, Egyptian, 664–332 B.C. Faience; 2½" tall. A pendant of Bes, the deity of childhood, is designed to be hung from a cord. Antiquarium, New York.

All watches show the time.

Some show fashion.

Rado shows the future.



Rado 'Ceramica'. Eternal beauty due to scratchproof materials: high-tech ceramics and sapphire crystal. Available in black or platinum color. In ladies and gent's sizes. MSRP starting at $1,390.

Rado. A different world.

RADO
Switzerland

Davidson & Licht
WATCH STORE
BROADWAY PLAZA, WALNUT CREEK (510)935-0940
VALLEY FAIR SHOPPING CENTER (408)247-1767

For retailer information in Canada, phone (416) 703-1667

For information please call toll free (800) 283-7236 or visit us at www.rado.com

THE ALLURE OF ANCIENT JEWELRY

COURTESY CHRISTIE'S IMAGES, LTD

LEFT: *Pin*, Hellenistic, circa 1st century B.C. Gold; 5¾" long. Hand on Eros's head, Aphrodite adjusts her anklet atop a pin likely to have been worn in the hair. Christie's, New York.

continued from page 132

cent, Roman mariners were sailing the world in search of sapphires, pearls, garnets, coral and emeralds. One example of the Roman predilection for gemstones is an ornate pair of gold hoop earrings with garnet cabochons at New York's Robert Haber & Associates. Believed to be from the second century, the Eastern Roman earrings are $7,500. This was around the time of the "love token," as Content, whose ancient cameo collection is on exhibition at Oxford, characterizes it. One frequent third-century depiction is a hand pinching an earlobe, with the inscription "remember me." But an even more memorable—naughtier?—token is an

COURTESY ARIADNE GALLERIES, INC.

ABOVE LEFT: *Intaglio*, Hellenistic, 2nd–1st century B.C. Carnelian; ⅜" tall. Swirling lines distinguish an image of Papposilenos, a wise but often drunken satyr. Ariadne Galleries, Inc., New York.

COURTESY DAVID BERNSTEIN

ABOVE: *Sinu Alligator Ornaments*, pre-Columbian, circa 1000. Gold; 4½" and 5" long. Originally nose ornaments, two alligators could now be used as pendants. David Bernstein, New York.

Eastern Roman third-century cameo of [illegible]nacled Cupid with "*ponoo*," Greek [illegible]ushment," carved below. Small, [illegible] cameos sell for as little as [illegible], mounted ones run [illegible] $20,[illegible]

[illegible]ral Roman [illegible]ings were ma[illegible] only to join co[illegible] but also to ma[illegible] the completion of unromantic business deals between clans. The rings might feature a carnelian carved with clasped hands holding a branch symbolizing bounty or prosperity. One top example at Antiquarium is a second-to-third-century ring valued at $4,500.

The ancients' fascination with jewelry did not preclude curmudgeonly behavior. Max Bernheimer, the specialist for Christie's upcoming sale, tells the story of a Roman grouch named Habinnas, who appears in the *Satyricon*. Complaining that his wife had "cleaned him out" when she talked him into a new pendant and earrings, Habinnas grumbled, "If I had a daughter, I'd cut her little ears off."

After Rome fell, eastern European barbarian tribes roamed the continent, wearing their wealth in the form of gold and jewels. During the Dark Ages many of the invading Goths were skilled metalworkers who used Roman techniques,

continued on page 136

LARSEN

Showroom: D&D BUILDING, 979 THIRD AVENUE, NEW YORK, NY 10022 (212) 753 4488 Office: 111 EIGHTH AVENUE, SUITE 930, NEW YORK, NY 10011 (212) 647 6900

ATLANTA Travis & Company • BOSTON The Martin Group • CHICAGO Cowtan & Tout • CLEVELAND Gregory Alonso, Inc. • DALLAS/HOUSTON John Edward Hughes
DANIA Nessen Showroom • DENVER/SALT LAKE CITY Egg & Dart • HONOLULU Fee-McClaran Ltd • LOS ANGELES Oakmont • PHILADELPHIA Croce Inc
PORTLAND/SEATTLE Wayne Martin Inc. • SAN FRANCISCO Cowtan & Tout • SCOTTSDALE Dean-Warren Ltd • TORONTO Primavera Interiors • TROY Rozmallin • WASHINGTON D.C. Hines & Co

THE ALLURE OF ANCIENT JEWELRY

continued from page 134

such as filigree, mixing them with Byzantine cloisonné. Jewelry makers often cut garnets and set them into metal cells, a technique used in a fifth-century gold belt buckle at Ward & Company Works of Art. Gold foil backings make the garnets glisten in the light. In 1987 the piece sold for $18,000. Recently Ward reacquired the same buckle, now valued at $40,000, from the collector's estate.

While much of the golden pre-Columbian booty that the conquistadores hauled back to Spain was melted down in the sixteenth and seventeenth centuries, jewels from the Americas provided inspiration for work by Albrecht Dürer and for brooches and pendants designed by Renaissance goldsmiths, notes Stacy Goodman, the pre-Columbian expert at Sotheby's in New York. In modern times this appreciation was shared by sculptor Louise Nevelson, who was often photographed wearing a large Veraguas gold eagle pendant, and by Frida Kahlo, who loved Mezcala serpentine big-bead necklaces.

In Mesoamerica, from the Olmecs, in about 1000 B.C., through the Maya and the Aztecs, jewelry making flourished, with green jade, a substance as hard as steel, valued even more than gold by the elites. Among the early Andean cultures, emeralds were particularly rare and sought after. Remarkably, these cultures did not possess iron tools. A Mayan pendant of a man wearing a miniature necklace is all the more exceptional considering the fact that the jade was carved with a wooden drill rotated by a string. The fourth-century piece is being sold by New York dealer David Bernstein for $100,000.

For a long time ancient jewelry was not collected in the Islamic world. In recent decades, however, greater affluence has led to an increase in interest. Islamic law traditionally limits the use of representational images of humans or animals in the arts. Jewelry designs thus are geometric or floral or take the form of highly stylized figures. Filigree was a frequently used technique, but because of its fragility, few early pieces survive. At Fortuna Fine Arts in New York, one twelfth-to-thirteenth-century spiraled bracelet has heart-shaped terminals. A second bracelet from the same period is decorated with a vegetal design featuring granulation. Each is $10,000.

Similarly, the late-twentieth-century economic ascendance of many Asian countries has led to more collector interest. Because the ancient Chinese and Koreans valued jade and other hardstones more highly than gold and silver, the little very early material that comes on the market today is in the form of beads. One example at J. J. Lally & Co. is a Han Dynasty necklace made of carnelian agate, which is priced at $6,000. "The carved, geometric forms look Art Déco or Bauhaus to our modern eyes," says James Lally, "but in fact they're two thousand years old."

Ancient Japan was so embroiled in warfare that few resources were devoted to the arts, and thus relatively few jeweled ornaments were created for the nobility. The rest of Asia was less ascetic, says Theresa McCullough, a dealer at London's Spink. Elaborate Javanese rings with foliate designs from the ninth century on are available at Spink for up to $6,000, with simpler pieces selling for as little as $200. An unusual double-digit toe ring from Cambodia has a carved banded agate from India in the form of the Nandi bull and is $18,000. In New York, both Doris Wiener and her daughter, Nancy Wiener, have galleries that feature selections of fine ancient Asian jewelry. Doris Wiener is currently showing a fine seventh-century Khmer carved emerald depicting Rama the archer. Nancy Wiener is offering a superb pair of first-century Vietnamese calcified-jade earrings, for $3,400.

For those who purchase ancient jewelry for wear, not just display, conservation is an all-important issue: Though modern support structures or reinforcements must often be created, experts insist that any change be reversible. "Never apply heat," New York dealer Samuel Merrin says. "It changes the beautiful patina and can crack stones." Skilled jewelers can make a liner to size a ring or to protect the suspension holes of anything worn on a chain. Ear wires can be wrapped. Goldsmiths can create pronged holders to transform buckles, plaques or other objects into pins. Fine ancient jewelry should be stored in pouches, says Robin Beningson of Antiquarium, and should not come in contact with other metal.

"Wearing ancient jewelry bears with it a responsibility," states Torkom Demirjian, the founder of Ariadne Galleries in New York. "You must enjoy sharing your knowledge of mythology or the history of the piece. And you must know that you are the temporary custodian of something exquisite that you will pass on to the next generation. Just think: You might be wearing something Agrippina or Cleopatra wore."

"It doesn't take a vast fortune to put together a credible collection," Content notes. With the exception of extremely fragile pieces or works of scholarly importance, he encourages purchasers to wear their acquisitions. "Jewelry was meant to adorn a body, not a bank box."

And the graduate student and his fiancée? They married several months after he placed the incandescent, one-of-a-kind ring on her finger. "My wife and I often muse about having met one another during these three different historical moments—the peak of the Roman Empire, the Enlightenment and the end of the second millennium—reincarnations of a single love." □

"The carved, geometric forms of Han Dynasty jewelry look Art Déco or Bauhaus to our modern eyes," says dealer James Lally, "but in fact they're two thousand years old."

JEEP® GRAND CHEROKEE

In a Jeep Grand Cherokee, your chances of getting stuck are as remote as the areas you're likely to travel. The reason is Quadra-Drive,* our most advanced four-wheel drive system ever. It automatically seeks out the wheel with the most traction, then transfers power to it. And, unlike other systems, Quadra-Drive works both rear-to-front and side-to-side for maximum capability all the time. So you can take this 4x4 places where others might be spinning their wheels. To learn more about Jeep Grand Cherokee, visit our Web site at www.jeep.com or call 1-800-925-JEEP. Either way, you're bound to become very attached to it.

Jeep

THERE'S ONLY ONE

*Optional. Jeep is a registered trademark of DaimlerChrysler.

AUSTRIAN INTERVENTION

CONTEMPORARY DESIGN ANIMATES A RENAISSANCE CASTLE

Architecture by Günther Domenig/Text by Michael Webb
Photography by Giancarlo Gardin

FROM ITS BROAD LAWN, Schloss Neuhaus appears to be the epitome of a Renaissance house in central Europe. Its foundations date to the mid–thirteenth century, although the original structure was destroyed by fire and rebuilt around 1490. Its stucco walls have trompe l'oeil moldings and quoins, the red-tile roofs are steeply pitched, and a graceful cupola crowns the corner chapel. Wooded hills surround the house and the village, with its needle-spired church, just below. The timeless look of the ensemble is deceiving, however, for the castle was abandoned, overgrown and decaying ten years ago, and its new owners, Herbert and Eva Liaunig, have combined restoration with innovation to make their castle a work of art that looks forward as well as back.

The couple had been searching for a farmhouse or a barn to convert to a retreat and a showcase for their contemporary art collection, which had outgrown their house near Vienna and their city apartment. Instead, they gambled on Schloss Neuhaus, for though it would require extensive restoration, it had good bones and pretty views of the Austrian landscape. Empty since 1960, it belonged to the Benedictines, who had bought the

continued on page 140

ABOVE: The 15th-century Schloss Neuhaus, in the Austrian countryside, was renovated by architect Günther Domenig for Herbert and Eva Liaunig. RIGHT: The main stair.

The good news

the new Visa Signature card has no preset spending limit.*

The bad news

he's not housebroken.

Because life has enough limitations, we created the incomparable Visa® Signature card. Visa Signature has no preset spending limit and a revolving line of credit. It boasts a Concierge Service to assist in your travel and entertainment plans, airmiles for worldwide travel, and unsurpassed acceptance, making all of life's limitations not so...well, limiting. For more information, please see www.visa.com/signatureusa or call 1-888-847-2003. It's Everywhere You Want To Be™

*Individual transactions are authorized by Card Issuers based on factors such as account history, credit record [illegible]
Card Issuers preset upper limits for revolving balances and cash advances. © 1999 Visa U.S.A. Inc.

AUSTRIAN INTERVENTION

continued from page 138

surrounding forest and were happy to find someone who would assume responsibility for this orphan. The Liaunigs welcomed the challenge—although they soon discovered how much costly work would be required to remedy decades of neglect.

[illegible] years earlier, when he was [illegible] of Funder, a manufactu[illegible] of particle board, Herbert [illegible] had commissioned a [illegible] from the avant-ga[illegible] firm of Coop Hi[illegible] and a showroom [illegible] center from Günther D[illegible]nig, who had created an [illegible] perimental house for himself not far away (see *Architectural Digest*, December 1998). "I had come to architecture by way of art," Liaunig says, "and I wanted to have buildings that would start people talk[illegible] and get architects on our side, since they were the ones

ontinued on page 146

ABOVE LEFT AND ABOVE: A classically arcaded inner courtyard is penetrated by a steel, aluminum and glass hall that Domenig calls the "breakthrough."

FENDI
11 12 1
FENDI
7 6 5 4
SWISS MADE
OROLOGI FENDI

NOUVEAU 1910

BARCELONA
SPAIN

FLOR DE LOTO/LOTUS TREE
Brooch/pendant

(Pieces shown in actual size)

1906
Master jeweler
Josep Arquer

1999
Master jeweler
Pere Arquer

The heritage continues...

ARMEL JEWELERS
Osprey, FL (941) 966-5878
Sarasota, FL (941) 388-3711

GRIMBALL & STOKES JEWELERS
Chapel Hill, NC (919) 929-2580

JEWELS BY JOSEPH
Newport Beach, CA (949) 640-6788

SIMAYOF
San Francisco, CA (415) 391-0152
Las Vegas, NV (702) 731-1037

www.nouveau1910.com

Advertisement

webfinds
www.webfinds.com
Your Online Resource in Only a Click!

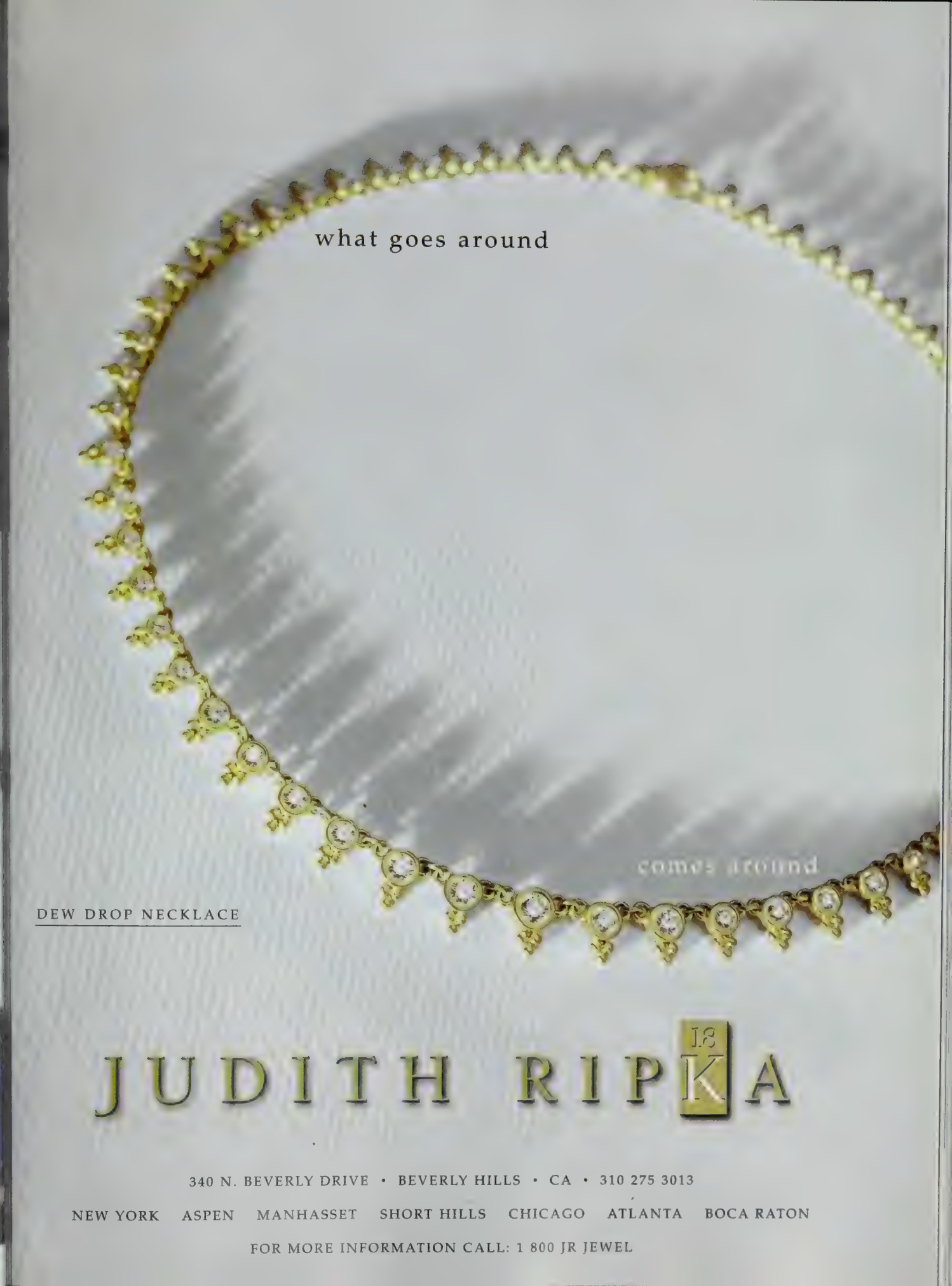
www.kuhnrikon.com

A perfect gift for every cook, this new can opener from Kuhn Rikon raises the standards for all can openers. The Safety Lid Lifter eliminates the hazard of razor sharp edges after opening cans. The patented Lid Gripper, a mini set of pliers that pull the lid up and away, makes any can safe and easy to open regardless of shape or size. Designed with food safety in mind, dirty lids (and germs) stay out of the can and your hands never need to touch the lid. The best new kitchen gadget of 1999 is available in shiny stainless steel with a soft grip turnkey for $24.95, or in an elegant white version for $15.95. Call 1-800-859-6994 ext. AD9C or visit the Kuhn Rikon website at www.kuhnrikon.com

Take Note: Make the [illegible] th miadora.com, Judith Ripka, JVC, [illegible] Solgar Vitamins, and Xemex Watche[illegible]

Gemstone Globe
38x18x18
$1500

columbine of ASPEN
408 East Hyman Avenue • Aspen CO 81611
(970) 920-1515 FAX (970) 920-9864
WWW.GEMSTONEGLOBES.COM
800-645-5556


what goes around
comes around
DEW DROP NECKLACE
JUDITH RIPKA
18K
340 N. BEVERLY DRIVE • BEVERLY HILLS • CA • 310 275 3013
NEW YORK ASPEN MANHASSET SHORT HILLS CHICAGO ATLANTA BOCA RATON
FOR MORE INFORMATION CALL: 1 800 JR JEWEL

In his workshops, Roger Dubuis transmits and perpetuates his savoir-faire to a new generation of watchmakers .

ART & RESPECT FOR TRADITION

The Geneva Seal is history, culture, present and future. Rare are the mechan watches bearing the Geneva Seal, hallmarl of exceptional quality so sought after by collectors throughou world. To possess a Roger Dubuis watch is to discover and share the tradition a art of living.

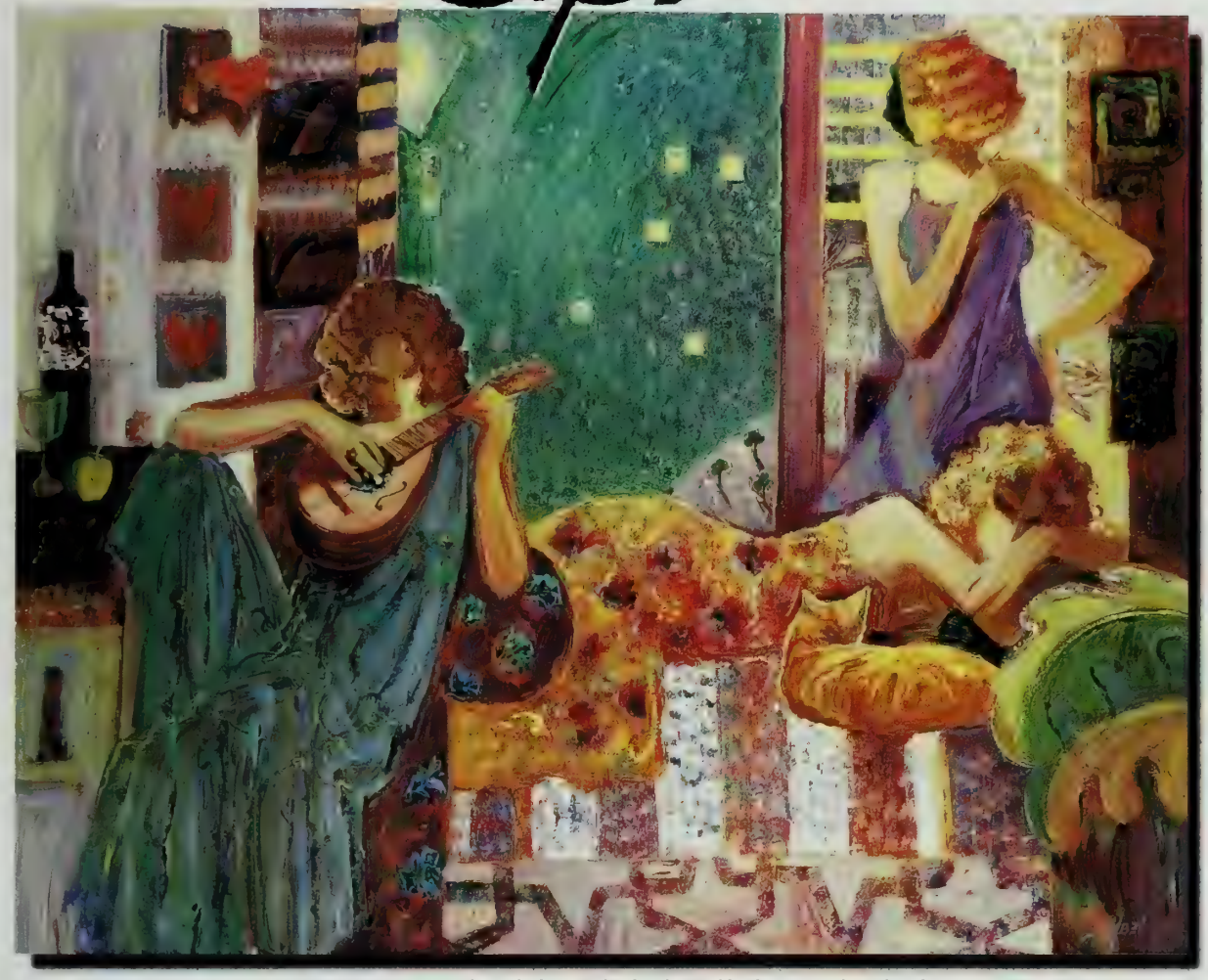
ROGER DUBUIS
horlogerie genevois

SYMPATHIE chronograph and SYMPATHIE diamond

18K white or rose gold case and indices. Chronograph features RD56 movement and 21 jewels
Diamond watch features RD57 mechanical hand-assembled movement and 25 jewels. Limited production of 28 pieces

For further information on this and other watches in our collection, please contact
ROGER DUBUIS NORTH AMERICA (570) 970 8888

SABZI



©Collectors Editions

Image Size 30" x 37.5

"ANTICIPATION" is a limited edition giclée, hand-signed by the artist and numbered

ARIZONA
Gaun Fine Art
Scottsdale 480.874.5810

CALIFORNIA
Greystone Gallery
Cambria 805.927.0126

Pierside Gallery
Huntington Beach 800.959.7979
714.969.7979

Coast Gallery
Laguna Beach 949.376.4185

Collector's Corner Art Gallery
San Ramon 925.829.3428

Peabody Fine Art Gallery
Sunnyvale 408.733.2603

Derrick Smith Fine Art
West Hollywood 800.280.4998
310.360.9135

Lori's Art Gallery
Woodland Hills 818.884.1110

COLORADO
The 21st Century Gallery
Denver 800.627.6156 303.320.0926

FLORIDA
Stellers Gallery
Jacksonville 800.642.5716

GEORGIA
Carter House
Atlanta 770.495.1998

IOWA
ARA Gallery
Cedar Rapids 800.915.ARTS
319.366.2520

Kavanaugh Art Gallery
West Des Moines 888.515.8682
515.279.8682

KANSAS
Leawood Fine Art
Leawood 913.338.4999

LOUISIANA
Teri Galleries Ltd
Metairie 800.533.8374 504.887.8588

MARYLAND
Art Image Gallery
Gaithersburg 301.840.6262

MASSACHUSETTS
Renjeau Galleries
Boston 617.536.2787

MICHIGAN
Art Leaders
W. Bloomfield 248.539.0262

MINNESOTA
Art Resources Gallery
Edina 612.922.1770

MISSOURI
Barucci Gallery
Clayton 314.727.2020

NEW JERSEY
Frame Decor Gallery
Englishtown 732.972.2171

Wayne Art Gallery
Wayne 973.890.9450

NEW YORK
Soundview Art Gallery
Pt. Jefferson, L.I. 516.473.9544

OHIO
Opus Gallery
Cleveland 216.595.1376

PENNSYLVANIA
Artworks, Inc
Elkins Park 215.572.1750

Schafer Fine Art Gallery
Pittsburgh 412.344.0233

SOUTH CAROLINA
Bennetts' Art Gallery
Greenville 864.288.6430

TEXAS
J. Lowak Fine Art
Austin 512.345.2067

VIRGINIA
Chasen Galleries of Virginia
Richmond 800 5.CHASEN

WASHINGTON
Sahara Fine Art
Bellevue 425.455.4552

Collectors Editions
PUBLISHERS OF ORIGINAL & GRAPHIC ART

PRINTED EXCLUSIVELY BY
ECLIPSE WORKSHOP

continued from page 140
who bought our products."

Both commissions met their goals, and Domenig became a friend—one who was later called in to offer his ideas on Schloss Neuhaus. Liaunig had just left Funder to go into business for himself, and his resources were limited, but he responded enthusiastically to the archi-

continued on page 148

TOP: The attic gallery, where the Liaunigs display works by contemporary Austrian artists. ABOVE: Weathered beams and bricks contrast with a sleek, transparent bridge.

"The first step was to re-create the original condition," says Domenig. "The next was active reorientation." RIGHT: A gravel drive leads to the castle, with its chapel's spire.

Old and new would be woven together by concrete and glass

THE POWER OF &.

IT HAS THE POWER TO UNIFY MAN & WOMAN.

JOIN STARS & STRIPES.

USING THE POWER OF &, CADILLAC IS FUSING DESIGN & TECHNOLOGY TO BUILD VEHICLES THAT ARE MORE THAN THE SUM OF THEIR PARTS.

COMBINING UNEXPECTED STYLING & THE WORLD'S FIRST AVAILABLE NIGHT VISION SYSTEM TO CREATE THE **ALL-NEW DEVILLE DTS**.

BRINGING TOGETHER A MUSCULAR FORM & THE CONTROL OF STABILITRAK 2.0 TO PRODUCE THE **SEVILLE STS**.

FUSING THE BOLD STANCE OF AN SUV & THE EXECUTIVE ASSISTANCE OF ONSTAR TO FORGE THE **ESCALADE**.

BLENDING SLEEK NEW LOOKS & A DRIVER-ADAPTIVE TRANSMISSION TO FASHION THE RESTYLED **CATERA**.

MERGING THE DISTINCT STYLING OF A COUPE & THE RE-ENGINEERED NORTHSTAR V8 TO CREATE THE **ELDORADO**.

IN EACH & EVERY INSTANCE, CADILLAC IS FUSING DESIGN & TECHNOLOGY TO CREATE VEHICLES THAT TRULY TRANSPORT YOU.

THAT'S THE POWER OF &.

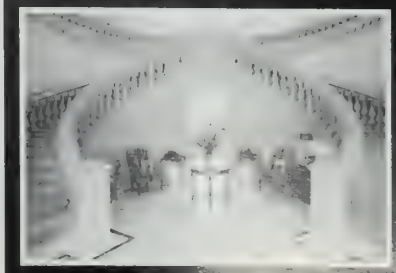
Experience Cadillac design & technology at cadillac.com

©1999 GM Corp. All rights reserved. Cadillac® Cadillac emblem® Catera® DeVille® Eldorado® Escalade® Northstar® OnStar® Seville® StabilTrak®

THE POWER OF &

THE FUSION OF DESIGN & TECHNOLOGY

STONE LEGENDS
DALLAS



Call for our
216-page c
today.
(800) 398-1
www.stonelegends.com
sales@stonelegends.com
CAST STONE MANUFACTURER
FACTORY DIRECT PRICING
NATIONWIDE DELIVERY
TO THE TRADE

continued from page 146

tect's sketches for restored living areas on the second floor and a suite of art galleries in a radically remodeled attic story. Old and new would be woven together by concrete stairs and steel-framed glass balconies and skylights, sharpening one's appreciation of past and present.

First, unsightly additions were removed in order to restore the purity and regularity of the courtyard, with its double arcade of round arches and slender columns. The moat at the sides and rear of the house was cleared of soil to reveal the medieval basement walls, and the structure was reinforced under the supervision of project architect Gerhard Wallner. A restoration expert stripped the upper walls and touched up the original painted façade, and the bold colors of the chapel's eighteenth-century trompe l'oeil frescoes were restored.

The Liaunigs hired the Viennese company of Friedrich Otto Schmidt, which had worked with Otto Wagner and Adolf Loos in the early decades of the century, to restore the decrepit interiors. The parquetry and Botticino marble floors, wood-beam ceilings, doors and chimneypieces were all refurbished or replaced. Carpenters adjusted the positioning of the windows, creating a succession of handsomely proportioned, light-filled rooms, which the owners furnished with a mix of Baroque and modern furniture and a few choice artworks.

The main floor reveals the eclectic tastes of the owners, who collect antique Chinese and Thai art, Caucasian carpets and antique travel books. Liaunig wanted to show off his treasury of Baroque cut crystal and came up with the idea of a vitrine that would divide the living areas from the new construction beyond. Domenig designed a double wall of glass, lit from the sides to illuminate the shelves of crystal. At the center is a glass door framing a stair that [illegible]tilevered from the wall. The juxta[illegible]n of the fragile stemware and the [illegible]eramic stove nearby with the [illegible] of the poured-concrete stair [illegible]psulate the spirit of the house.

[illegible] linke[illegible] by a second-floor me[illegible] grid that ex[illegible]ds from a balcony overlooking the [illegible]urtyard to a bridge that spans the moat and connects the house with the terraced garden. At ground level, Domenig added a metal grille that covers the stair leading to the basement and a steel-lined channel that carries rainwater from a cistern in the courtyard and establishes an axis to guide one in beneath the entrance arch.

Domenig's most ambitious inventions are in the attic. Many of the old timbers had rotted and had to be replaced, which made it easier for the architect to raise the roof by twenty inches, providing more space for the display of paintings and sculpture, mostly by Austrian artists, and African masks. Contemporary and traditional geometries collide in the combination of weathered joists, wood strip floors and a worn brick arch with the crisply detailed glass bridge and steel balustrades. Natural light filters in through louvers in the pitched roof, and the trusses serve as a scaling device, creating a sense of intimacy within the extended vault. There is a suggestion of an artist's studio—as though one had gone to the source where the art was created.

For the designer and the owners, respect for the heritage of architecture and delight in its potential for growth are two sides of the same coin. In a country that enjoys so rich a legacy from the past, there is a constant challenge to find new ways of using old buildings and to make a distinctive contribution to structures that have evolved over the centuries, rather than simply to mimic historical styles. Eva Liaunig jokes that Domenig practiced on their house in preparation for building the cultural center in Hüttenberg, a steel-and-glass pavilion in an old mining structure; in fact, this integration of old and new is a theme that he has explored throughout his career.

The Liaunigs have invited an Austrian and a British sculptor to remodel one room each in the castle and are eagerly awaiting the house that Steven Holl has designed for them in upstate New York. Meanwhile, they are back where they were ten years ago—in need of additional space to display their art, they are currently remodeling an old barn nearby to serve as a gallery. □

What in the world

Hornbill Man
This half-bird, half-human figure was made by a Lobi artisan from Burkina Faso. In West African art, the hornbill usually symbolizes fidelity or fertility.

zulu baskets
tibetan coats
lombok pottery
masai jewelry
russian tea sets
ashanti carvings
czech glass
thai puppets
haitian mirrors
nicaraguan hammocks
ethiopian mezuzahs
venetian perfume bottles
american shaker boxes
rajasthani pillows
central asian rugs
moroccan lanterns

eziba.com

experience the world one object at a time

THE CAMCORDER GROWS UP

NEW FEATURES FOR NOVICE AND PRO ALIKE

By Nicholas von Hoffman

If every family doesn't have an Uncle Ned, every occasion does. He's the chap with the camera. Not the ten-dollar disposable but a camera so fancy and so complicated it entitles him to tell Cousin Rose to stand over there and to shout to clusters of oblivious people, "Smile!" In short, his equipment is sufficiently impressive that it gives him the authority to take over and run the event he is recording.

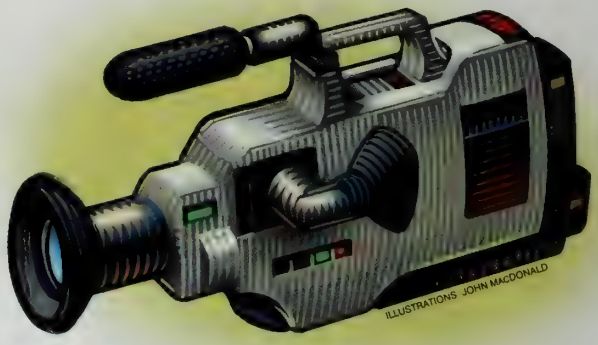
Since the mid-1980s the Uncle Ned brigade has been exchanging the simple camera for the camcorder, a piece of equipment even more daunting than a Nikon. The camcorder gives Uncle Ned more power to order people around than a still camera because he not only can place you here or there, he can also tell you what

to do. When he's holding this intimidating device in his hands, what can you do but hop, skip and jump on his command?

Hence the question this Christmas revolves around whether or not the camcorder has been perfected to a degree that normal people can consider using one or giving one to a technological innocent as a present. Well, maybe yes, and maybe no. There are a lot of camcorders sitting in tier upon tier in the stores. Bob Pleyer, video marketing manager for Sharp Electronics, says that he is selling his instruments in a field in which there are at least eighty competitive models. Confusing? Possibly so for a person coming from another time, place and culture. The American shopper has been schooled in picking one out of the many by having to select the right breakfast cereal or toothpaste. As a people, we've learned to handle commercial diversity.

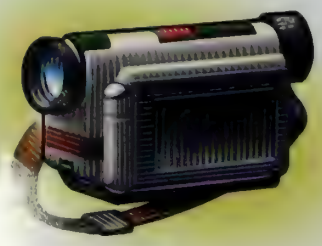
If you remember that all Electroland is divided into two parts, analog and digital, you will have the first noteworthy distinction among camcorders. The analog camcorders are less expensive than the digital ones—shame on you if you spend a penny more than $400 on the best of them—and analog camcorders are fully compatible with your VCR and your television set. In the deficit column, they are on the wrong side of history and will, sooner or later, become technological dinosaurs, or technosaurs, as they might say in Electroland. Digital is more expensive, and pictures made in digital format will not work in your VCR without additional equipment, but the quality will be better, and you can do postproduction tricks with pictures shot on a digital camcorder that are not ordinarily possible with an analog.

In case you're scratching your head over what, in some deeper sense, is the difference between digital and analog,



the distinction is that the information making up a digital picture is expressed in the famous binary system of zeros and ones, while an analog sound recording captures the musical information as waves that are analogous to the real sounds themselves.

Either way, the people in the business are unanimous in claiming that even today's inexpensive camcorders are superior to the home movie camera of yesteryear. They are simpler to use, although camcorders were not without their difficulties when they first appeared in the stores. You would, for example, have to achieve something called white balance in order to get a decent picture. "This used to be a procedure in itself," says John Havens of Samsung Electronics America. "You'd have to take a white piece of paper and hold it up to the lens and press a button for white-balance adjustment. If you wanted to make sure your colors were natural



and properly balanced, you'd have to adjust the camera to the lighting environment it was being used in. So outdoors you would do your white balance. If you moved the camera inside, you would then need to rewhite the balance." Nowadays we needn't bother with such considerations. Just pick up the camcorder, says Havens, "put it in the standby mode, and when you're ready to record an image, you press the little red button, and you're off and recording memories."

One hundred and ten years ago cameras not requiring a mule to lug them around were often called "detectives" on the somewhat spurious supposition that they were so small, wrongdoers would not see that their pictures were being taken. What was an exaggeration to boost sales in the 1880s has been a reality for nearly twenty years in 1999. Camcorders of one sort or another are everywhere, making a record of what we do and often what we say as well. Cameras are quietly mounted in every kind of public location, and in a short period of time the camcorder has changed our sense of privacy in a society where we no longer

continued on page 154

SONY

urning it off will only make you sad.

WEGA™ TELEVISION

You haven't seen television until you've seen the Sony FD Trinitron® Wega Flat Screen Television. So different, it's like watching TV for the first time. The visually flat screen delivers satisfying picture clarity, pinpoint corner-to-corner focusing, exact image reproduction and outstanding wide viewing angles with minimal glare. Get the Sony Wega TV, and you get the next golden age of television. To find happiness, call us for a free Home Entertainment Planner or visit us at www.sony.com/he

©1999 Sony Electronics, Inc. Reproduction in whole or part without written permission is prohibited. All rights reserved. Sony, Wega, FD Trinitron, Digital Cinema Sound and the Home Entertainment Universe logo are trademarks of Sony. DirecTV Inc. is a unit of Hughes Electronics Corporation. WebTV is a trademark of Microsoft Corporation.

Sony Universe: WEGA™ TV · DVD · DIGITAL CINEMA SOUND™ · DIRECTV® SYSTEM · WEBTV® INTERNET TERMINAL

To begin your journey, call 1-888-SONY-151.

SONY HOME ENTERTAINMENT UNIVERSE™

ATTRACTION ▶ Venus de Milo Considered by many to be the world's most extraordinary sculpture.

ADVICE ▶ Hospitals Emergency help for a cut, a fever, or even a broken arm, anywhere in the world.

The travel lifestyle with dining, shopping, attractions, and bellhops to help carry your luggage.

CONCIERGE.COM
Whatever your plans

© 1999 CondeNet. All rights reserved.

COLVMBVS™

Watch
&
Limited Edition 2000
Bracelet

CHARRIOL

SAKS FIFTH AVENUE
FINE JEWELRY

SELECTED STORES

• Charriol Boutiques - Atlanta, GA (404) 848-0479 • La Jolla, CA (800) 872-0172 • Honolulu, HI (808) 923-8893 •
• Charriol Boutique at Gearys, Beverly Hills, CA (310) 273-4741 • Charriol Boutique at Optional Art, Sarasota, FL (941) 388-2317 •
• Charriol Boutique at Ca'd'Oro-Venetian Hotel, Las Vegas, NV (702) 696-0080 •
• Bloomingdale's - Select Locations •

CHARRIOL is a Trademark of PHILIPPE CHARRIOL
www.charriol-usa.com

The Creator of Cable Jewelry™

From the sports luxury of the LE CIRQUE™ and CELTIC™ Collections . . .

CHARRIOL®

www.charriol-usa.com

. . . to the elegance of the Flamme Blanche™ and COLVMBVS™ Collections.
"L'art de vivre la difference"™

CHARRIOL

LE CIRQUE™
BRACELET & RING

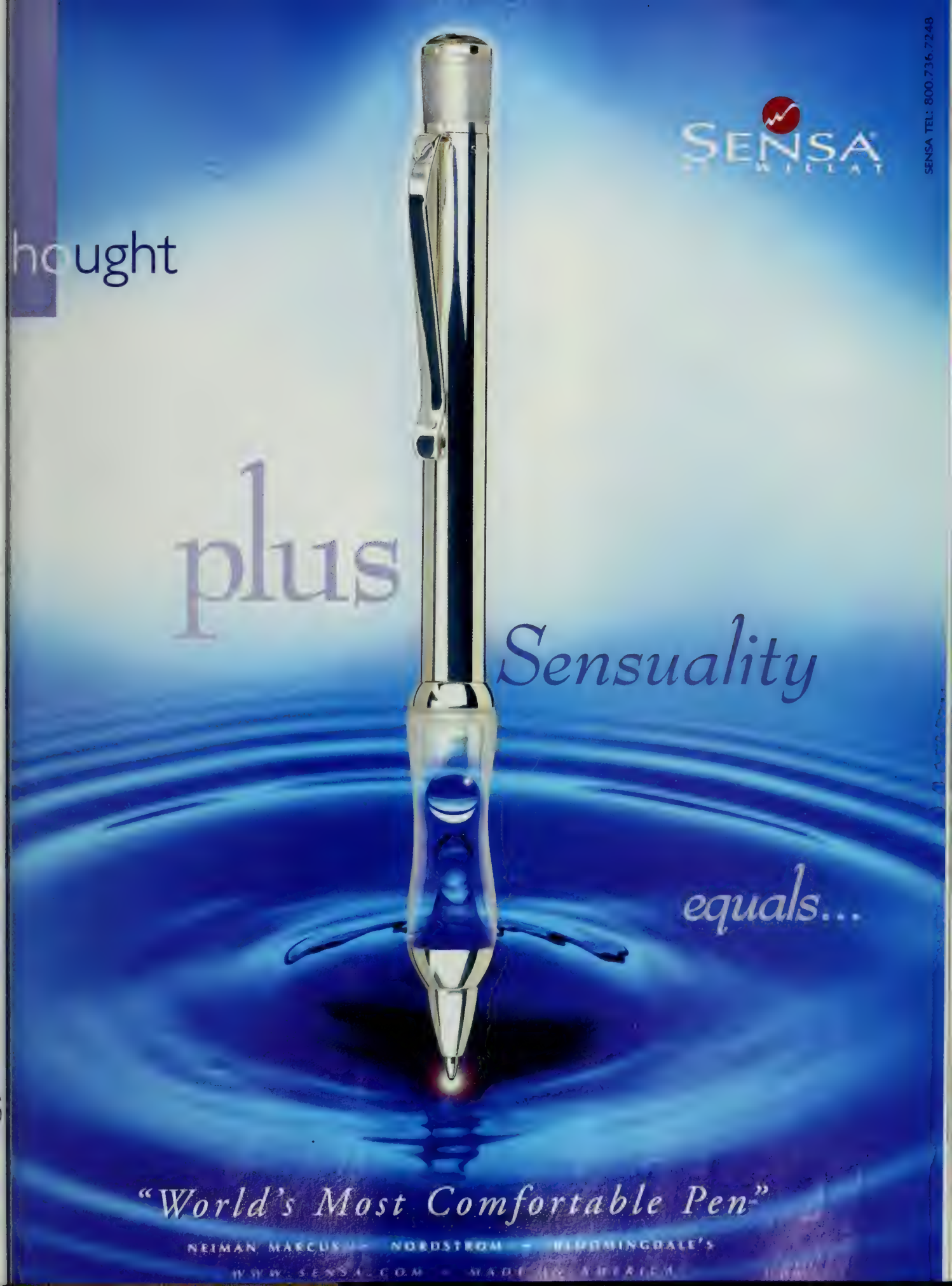
ST. TROPEZ™
WATCH

bloomingdale's

(800) 555-SHOP

• Charriol Boutiques - Atlanta, GA (404) 848-0479 • La Jolla, CA (800) 872-0172 • Honolulu, HI (808) 923-8893 •
• Charriol Boutique at Gearys, Beverly Hills, CA (310) 273-4741 • Charriol Boutique at Optional Art, Sarasota, FL (941) 388-2317 •
• Charriol Boutique at Ca'd'Oro-Venetian Hotel, Las Vegas, NV (702) 696-0080 •
• Saks Fifth Avenue - Select Locations •

Trademark of PHILIPPE CHARRIOL
www.charriol-usa.com


SENSA
by WILLAT
SENSA TEL: 800.736.7248
hought
plus
Sensuality
equals...
"World's Most Comfortable Pen"
NEIMAN MARCUS • NORDSTROM • BLOOMINGDALE'S
WWW.SENSA.COM • MADE IN AMERICA

CRAIGDRAKE
Distinctively Different

THE SECRET IS IN HOW YOU SAY IT.

For the store nearest you
800•298•9135

www.craigdrake.com

All designs © CRAIG DRAKE, 1999

CYMA

NOT JUST ANOTHER
PRETTY FACE

SINCE 1862

Not only is this striking, Swiss-made CYMA "Signature" at home in the boardroom or at the beach, it also offers luxury, undeniable quality and year-after-year accuracy.

THE JEWELER NEAREST YOU,
ALL 800.359.5163

When the sun sets, the diamonds rise

Reverso Joaillerie

There are two ways to contemplate a Reverso Jewellery watch. As an exquisite timepiece set with stones of the first water; or when reversed, a discreetly sumptuous bracelet that keeps its practical side to itself. Either way, it will rise to the most glittering occasion.

JAEGER-LECOULTRE

For your free copy of the Manufacture's Book of Timepieces contact Jaeger-LeCoultre, P.O. Box 1608, Winchester, VA 22604, tel. (800) JLC-Time. www.mjlc.com

DAVID WEBB

PRECIOUS JEWELS

NEW YORK
445 Park Avenue
at 57th Street
212 421 3030

BEVERLY HILLS
Regent Beverly Wilshire Hotel
9500 [illegible] Boulevard
[illegible]06

LAS VEGAS
Four Seasons Hotel
3960 Las Vegas Boulevard South
702 736 1700

HOUSTON
Pavilion
1340 Post Oak Boulevar
713 877 8383

ADVERTISEMENT

HolidayBookBlast

Go buy the book with MasterCard® at barnesandnoble.com and save

Save $10 when you make a purchase of $40 or more from bn.com when you use your MasterCard card. For complete details, visit bn.com/bookblast.

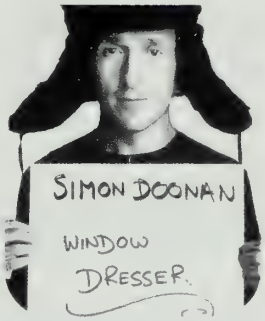
book re marks

"What is your favorite book of all time and why?"

"All of Trollope. Because he understands people so entirely and delightfully."
Brooke Astor,
***grande dame* of philanthropy**

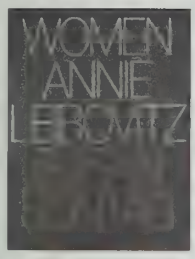
"*The Encyclopedia of Practical Gastronomy*, by Ali-Bab, is the guide to great cuisine. I use it all the time for reference and inspiration."
Jean-Georges Vongerichten,
culinary sensation

"*The Arrangement*, by Elia Kazan, is about someone who completely changes his life in his forties, which is very exciting and makes for a fascinating read."
Ellen Von Unwerth,
fashion photographer

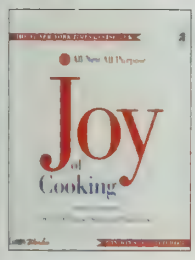


"*Vamps & Tramps*, by Camille Paglia. She looks like she is about to do a kung fu move on the cover. It has incredible range—*Alice in Wonderland* meets Susan Sontag."
Simon Doonan,
Creative Director, Barneys New York

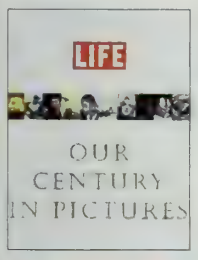
"My book, *Extraordinary Furniture*, was influenced by Thomas Chippendale's *The Gentleman & Cabinet-Maker's Director* of 1754. The book was sold to noblemen, who in turn had local cabinet-makers create the designs. Chippendale was the first furniture entrepreneur."
Viscount David Linley,
royal woodworker



Women, *by Annie Leibovitz and Susan Sontag* In this extraordinary collaboration, photographer Leibovitz and writer Sontag offer impressions of women in their various roles, from strippers and scientists to actresses and aerospace engineers.
Retail, $74.50. bn.com price, $52.15.



Joy of Cooking Multimedia Gift Set with CD-ROM, *by Irma S. Rombauer, Marion Rombauer Becker and Ethan Becker*
This boxed gift set of America's culinary Bible, *Joy of Cooking*, includes both the hardcover book and the CD-ROM edition. The perfect gift for the "wired" gourmand.
Retail, $49.99. bn.com price, $34.99.



LIFE: Our Century in Pictures, *by Richard B. Stolley and Tony Chiu* In this stirring collection of more than 500 photographs, 200 in color, the magazine that pioneered photojournalism defines how the world has been seen for the past 100 years.
Retail, $60.00. bn.com price, $42.00.

Quomodo Invidiosulus Nomine Grinchus Christi Natalem Abrogaverit, *by Dr. Seuss*
A splendid translation into Latin of Dr. Seuss' well-loved classic story, *How the Grinch Stole Christmas*—all illustrations included, of course.
Retail, $19.95. bn.com price, $13.97.

Daughter of Fortune, *by Isabel Allende*
At the heart of Allende's new novel is Eliza, a spirited Chilean woman who sets out for the California Gold Rush on an adventure to independence and freedom.
Retail, $26.00. bn.com price, $18.20.

MasterCard Exclusives™ ONLINE

bn.com BARNES & NOBLE
aol keyword: bn

Photos: Brooke Astor by Anders Overgaard; Self-portrait by Ellen Von Unwerth; Simon Doonan by Steven Meisel and Penguin Studio/Callaway.

THE CAMCORDER GROWS UP

continued from page 150

know who's watching and recording.

The camcorder has been developed to the point that darkness has ceased to be much of a friend to crime, thanks, at least in part, to Sony's NightShot feature. "NightShot allows you to shoot video in total darkness," says Linda Vuolo, Sony's senior marketing manager for camcorders. "It's based on an infrared system, sort of like the night-vision goggles that were once only for military use. NightShot can be used to record sleeping babies or Halloween with the kids or, if you live in the woods, nocturnal wildlife. With most camcorders, if there's not enough light, you're not going to get a good picture, but with NightShot, which is on many Sony camcorders, you can record even if there's zero light."

Along with NightShot comes SteadyShot—"a picture stabilization system, available on most of our camcorders," explains Vuolo. "If your hand is a little bit shaky, with the SteadyShot engaged, it straightens out the picture and makes your video much more watchable." This by no means exhausts the features that Sony offers. That's fitting, since Sony was the company that introduced the camcorder for home photographers, and it continues to dominate sales of the device, with between 35 and 40 percent of the market. Nevertheless, Sony's competitors offer camcorders with pretty much the same features for instruments in the same price range. They have the zoom lens and instant playback on small screens that swing out from the body of the camera so the photographer can see exactly what the recording will look like when it's played on the TV. As with so many other objects for sale in Electroland, product and/or price differentiation is hard won, since the street price of camcorders keeps dropping.

When it comes to playing what has been recorded, beware! There are a variety of tape formats, in both analog and digital. Some are a trade-off between price and picture quality; some are the result of competition between manufacturers. One way or another, you can devise ways to make whatever format you have work with different machines, but it can be complicated.

If you don't want to make finished movies of what you've photographed, analog camcorders may be your best bet: They're inexpensive, and, by and large, you can slam them in your VCR and play your home movie of the last hilarious family vacation, uncut and unedited, for the victims you have trapped in your recreation room after Christmas dinner. Cheap, good fun.

In the long run, however, digital camcorders are able to do many more things than the analog camcorders can do. Although an analog camcorder can take snapshots, it is a laborious process compared with the ease with which a digital device takes care of the job. With a digital machine, your snapshot goes onto something called a Memory Stick. "It's a little smaller than a piece of gum," says Vuolo. "There's a slot for it built right into the camcorder, so you take the still images, and they all get recorded onto this Memory Stick. Then you remove the Memory Stick from your camcorder, and you can interface it with your PC in several ways." By interfacing with your PC, Vuolo means you can put the Memory Stick in a special slot from which the PC can print your snapshot, or trick it up, if you're one of the growing number of people who like to use graphics programs to doctor images.

Digital camcorders are also infinitely superior when it comes to editing motion pictures, because they take the images off the tape and put them in the bowels of the computer, where postproduction—which includes editing, subtitles, adding noise, taking out noise, taking out people or adding family pets—becomes possible. In the right hands, these magic transformations can even be done quickly.

To perform such magic, your computer must have a video-editing program such as Apple's iMovie, which comes loaded on the new iMac DV. That your computer can do such things at all is quite startling, considering that just a few years ago editing machines cost vast sums of money, but what has not changed is that the editor still has to learn how to do it, and that may take longer than you would like.

High-end camcorders that make such things possible are for people the manufacturers call "prosumers: half professional, half consumer," says Andrew Nelkin, general manager of Panasonic's consumer video division. "They go for items like Panasonic's model PV-DV950, a Digital Palmcorder Camcorder, which, at about twenty-five hundred dollars, is the cat's mustache in camcorders and the last stop upward before spending big money on a TV-station-quality camera." What's so special about the PV-DV950? "It fits in the palm of your hand," Nelkin says, "which, in and of itself, is amazing." He adds, "It has a twelve-to-one optical zoom; it has IEEE 1394. Someone who's going to spend that much money is really going to be into using their camera for more than just the auto mode. It has all automatic features, plus it has full manual override."

This full manual override is the equivalent of those hoity-toity European cars that let you choose when you want to drive with automatic shift and when with stick shift. Be that as it may, if you do not know what IEEE 1394 is, you don't want PV-DV950, but you may still want a camcorder. They are fun, they are now quite cheap and getting cheaper, and America is a nation of big spenders. □

Digital camcorders are also infinitely superior when it comes to editing motion pictures, because they take the images off the tape and put them in the bowels of the computer, where postproduction becomes possible.

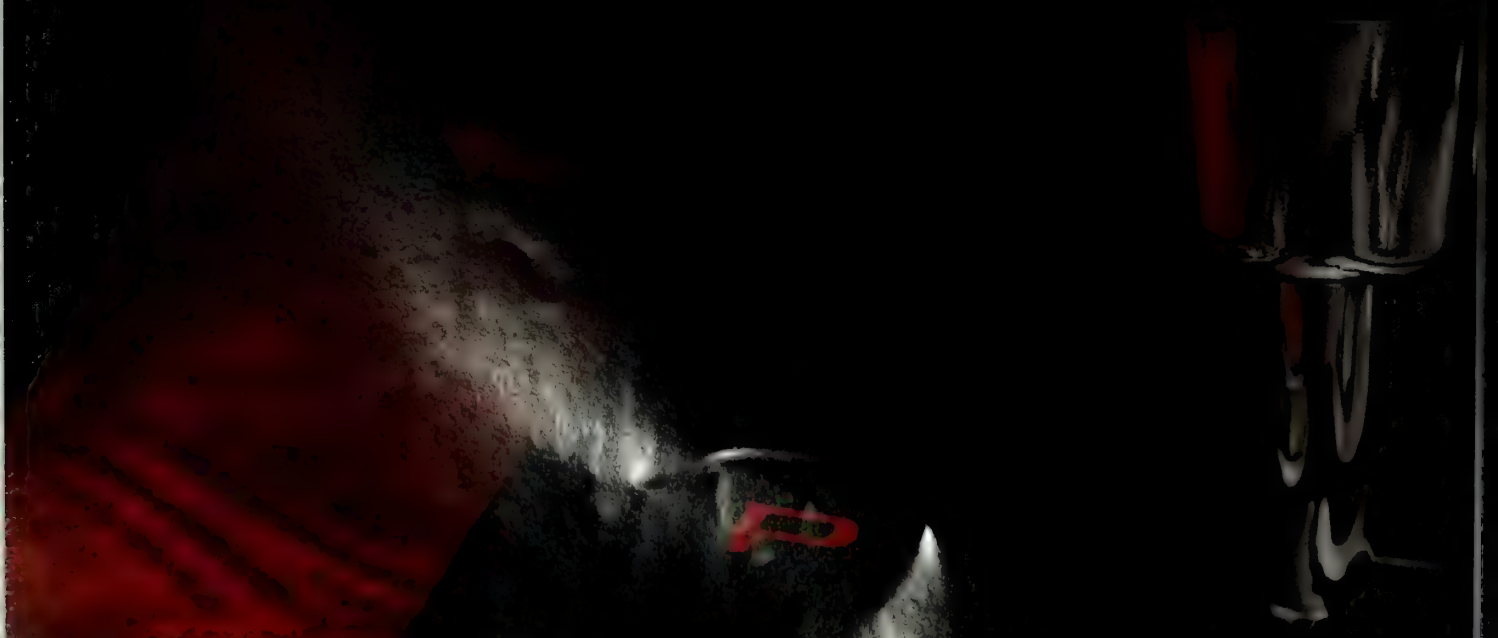
©1999 living.com Inc. Small print

Sofas and coffee table by living.com,
living room design by Ty Showers, bus driver.

Home furnishings, accessories and almost everything else to express your personal vision for your home.
To find the items featured in this ad, visit our homepage at www.living.com or on AOL.

IN THE CONSOLE OF THE ACURA 3.5RL, YOU WILL FIND AN INTRICATE WOOD INLAY, HAND-SELECTED FOR ITS AESTHETICS AND QUALITY BY SOME OF THE WORLD'S MOST RESPECTED ARTISANS.

With this much thought going into the dashboard, you can imagine what surrounds it. The glove-soft leather, for instance, is also carefully hand-selected, chosen for comfort and durability. Even the sound system is extraordinary. Engineers at Acura and Bose custom designed the eight-speaker, six-disc CD audio system around the varied surfaces of the RL to reproduce concert



© 1999 Acura Division of American Honda Motor Co., Inc. Acura and RL are trademarks of Honda Motor Co., Ltd. Bose is a trademark of [illegible] MSRP for 3.5RL excludes destination, tax, title and license. Make an intelligent decision. Fasten your seat b

ality sound with virtually zero distortion. Choose the

) most appropriate for the open road. You have a

ont-row center seat at one of the most luxurious

ncert halls in the country. For a closer look at the Acura

., visit www.acura.com or call 1-800-TO-ACURA.

THE ACURA RL. STARTING AT $42,000.

ACURA

EXTRAORDINARY PROPERTIES ON THE MARKET

ASPEN, TUSCANY, PALM BEACH, COSTA CAREYES, SAGAPONACK, SANTA FE...

SANTA FE

● Georgia O'Keeffe

Artist Georgia O'Keeffe spent her final years at Sol y Sombra, a 20-acre estate set in the shadow of New Mexico's Sangre de Cristo Mountains (*AD*, June 1998). The Pueblo-style main residence features a living room, a formal dining room and a professional kitchen. The library, with wood floors and a kiva-style fireplace, was once O'Keeffe's bedroom. Upstairs are three bedrooms and a master suite, which has a private terrace and a fireplace in the bath. The property includes a greenhouse and several guest facilities. $12.2 million.

For information, call the AD Estates Hot Line, 212/880-6803.

ROBERT RECK

SAGAPONACK

● Agrest and Gandelsonas

Villa Amore, a house [illegible] area of eastern Long Island popular among artists a writers, was designed by the architectural team of Diana Agrest and Mario Gandelsonas in 1992. The house's varying forms include a silo, a gazebo and a bridge, which leads across the lawn to a large porch; the [illegible] of glass and wood [illegible] at once rustic [illegible] The glassed-in [illegible] the two-story mas[illegible] accessed by its [illegible] of the major r[illegible] four ad[illegible]onal bedrooms [illegible] a barrel-vaulted liv[illegible] a dining room and a circular library—was designed to afford views through tall windows and French doors. The house also has a media room with a satellite dish and an office surrounded by a widow's walk with views to the ocean. Bordered on one side by nearly 300 feet of frontage on Sagaponack Pond and on another by farmland, the gated eight-acre property features a 76-foot free-form swimming pool with two cabanas and a bar area. There is a separate apartment space for staff. $9.5 million.

For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 160

THE SECRET TO GREAT ENTERTAINING IS GREAT ENTERTAINMENT.

There's nothing like live music to turn an ordinary party into a major social event. And the Yamaha Disklavier piano brings famous musicians into your home to perform exclusive concerts for you and your friends. With the unique Yamaha Disklavier system, every nuance of the artists' original performances is recreated, right down to the moving keys and pedals. It's just like having George Gershwin or Chick Corea at your piano bench. The Disklavier is not limited to piano music, though; it can play the entire orchestral score of a Broadway hit or Mozart concerto.

When you have a Yamaha Disklavier, the best entertainment in town is in your living room. To find out how to get this remarkable piano there, visit www.yamaha.com/PIANOS.htm, or call (800)711-0745 ext.459 for a free Disklavier CD-ROM.

YAMAHA disklavier

©1999 Yamaha Corporation of America, Keyboard Division. Visit us at www.yamaha.com. P.O. Box 6600, Buena Park, CA 90622

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 158

PETER VITALE

YACHT

USS *Sequoia*

Deemed too extravagant by former president Jimmy Carter, the USS *Sequoia* served as the official yacht for nine presidents for nearly 50 years before it was sacrificed in a gesture symbolizing governmental thrift. Originally built as a pleasure craft in 1925, the vessel was acquired by the navy in 1933 and underwent many renovations over the following years, including the installation of an elevator for Franklin Roosevelt—later replaced by a wet bar at the request of Lyndon Johnson. After it was sold in 1977, the *Sequoia* ended up in the hands of a shipbuilding company that has since painstakingly restored the 108-foot-long boat, which was subsequently designated a National Historic Landmark. The main saloon (left), site of conferences between Roosevelt and Winston Churchill and the poker games and piano playing of Harry S. Truman, contains the original table. Although Ronald Reagan wanted the boat back during his tenure, it remained in private hands and was redecorated by designer Carleton Varney (*AD*, Jan. 1983). $2.75 million.

PETER VITALE

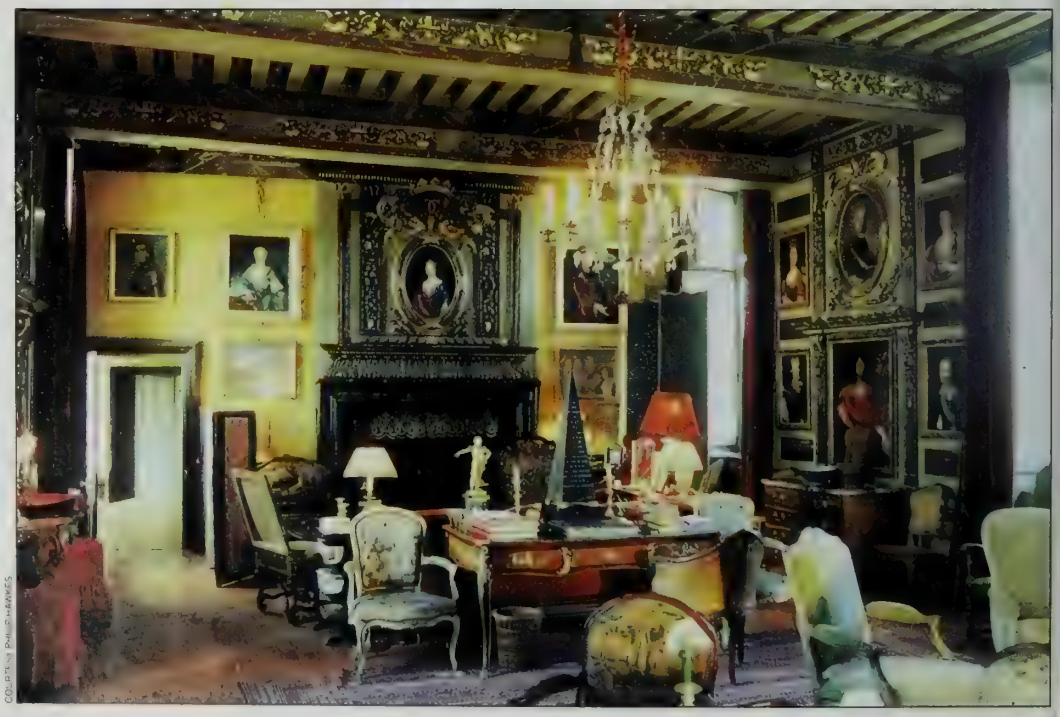
For information, call the AD Estates Hot Line, 212/880-6803.

COURTESY PHILIP HAWKES

BURGUNDY

Jacques Garcia

Located 130 miles south of Paris, the Château de Menou was completed in 1681 by Armand François de Menou, a captain in Louis XIV's army. Jacques Garcia restored and decorated the property, which was awarded a prize for its restoration by the Demeure Historique in 1989. The first floor has a double-height entrance hall, a library, a vaulted dining room and a chapel. In the grand salon (right), painted and decorated beams exemplify the château's French Renaissance style. A portrait of the marquise de Menou hangs above the fireplace, and images of some of the château's later owners are displayed on the room's boiseries. An elevator serves the upper floors, which have guest bedrooms and a billiard room. Set on 290 acres, the formal gardens have a swimming pool and follies. Outbuildings include a banqueting hall and guesthouses. 30 million francs ($4.9 million).



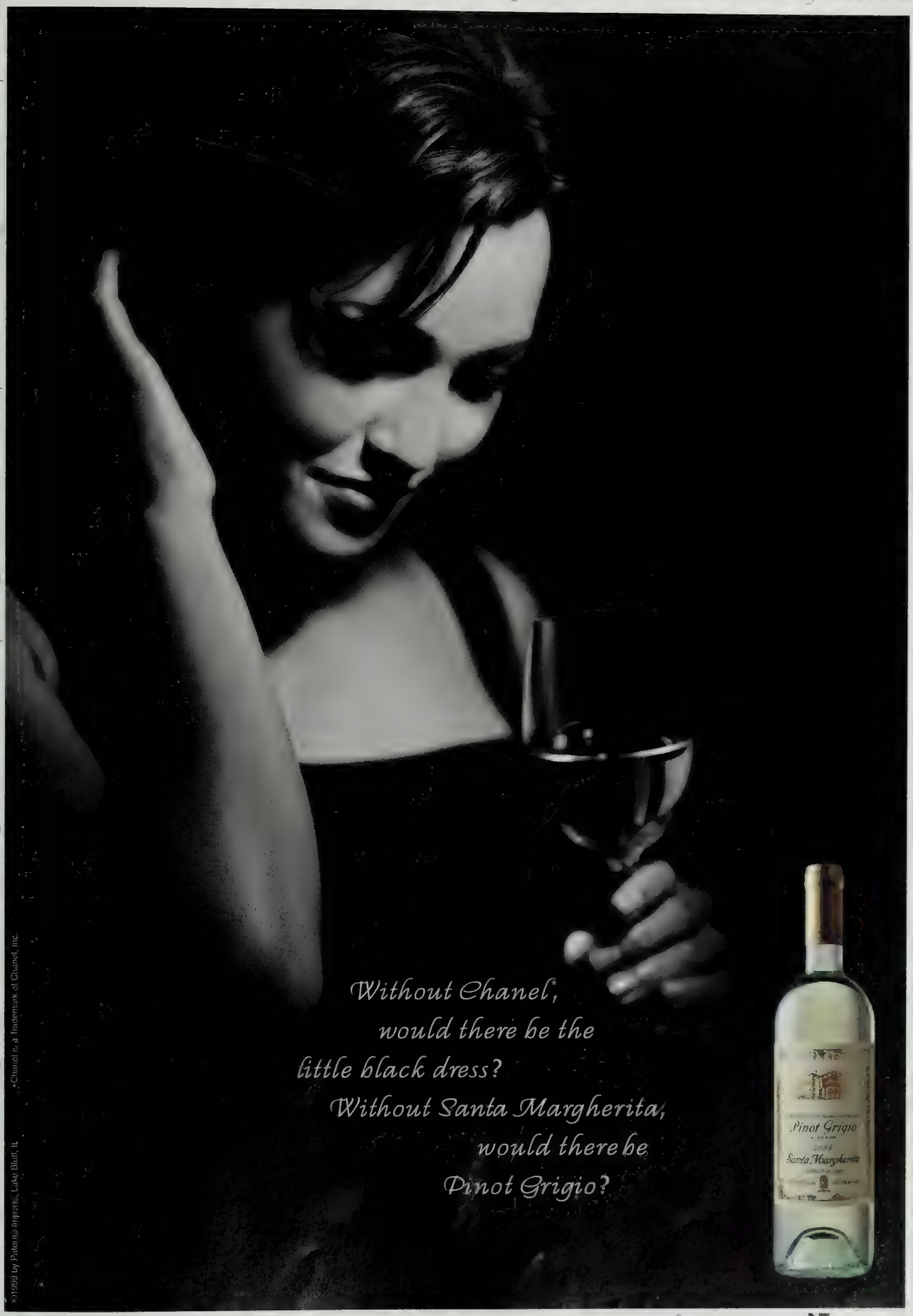
COURTESY PHILIP HAWKES

For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 162

your senses. The first Pinot Grigio, Santa Margherita is the benchmark by which all others are judged. Like other singular achievements, Santa Margherita is a timeless expression of exquisite taste.

Santa Margherita is an enduring classic. Its crisp, elegant character captures the imagination and pleases



©1999 by Paterno Imports, Lake Bluff, IL

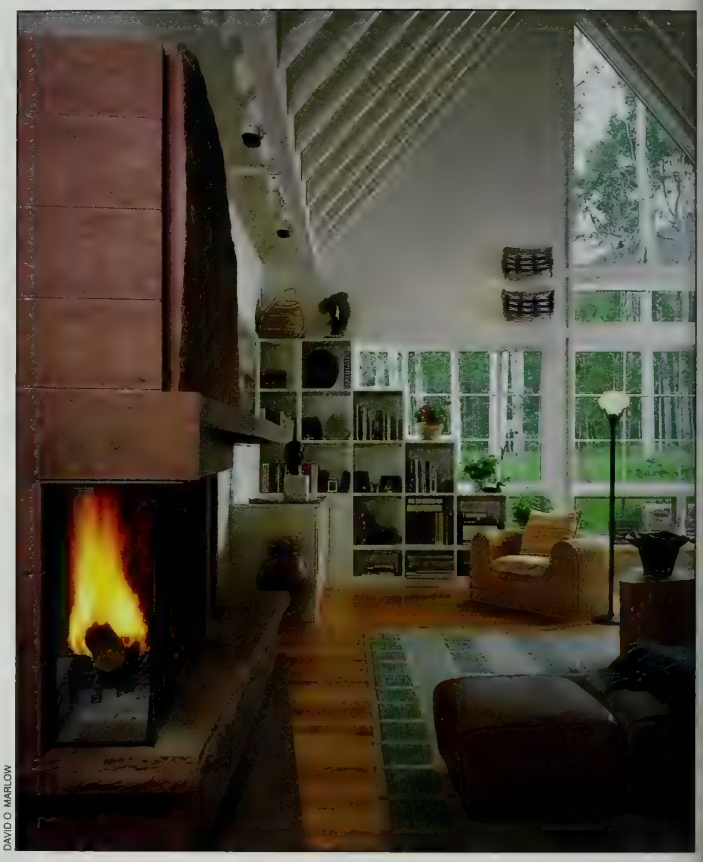
®Chanel is a trademark of Chanel, Inc.

Celebrate the premier Pinot Grigio—Santa Margherita. PATERNO IMPORTS

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 160

DAVID O. MARLOW



DAVID O. MARLOW

ASPEN

● Larry Yaw

I jammed modernist elements up against traditional elements—the idea is that they clarify each other," architect Larry Yaw said of the four-bedroom house he built for his family in Aspen, Colorado (*AD*, Dec. 1996). The residence is on 12 acres amid groves of mature aspen trees. A 19-foot peaked ceiling in the living/dining room (right) frames views of Mount Hayden, while bay windows and skylights "bring the landscape into the house, but in a carefully modulated way." A guest apartment overlooks the forest. $4.3 million.

For information, call the AD Estates Hot Line, 212/880-6803.

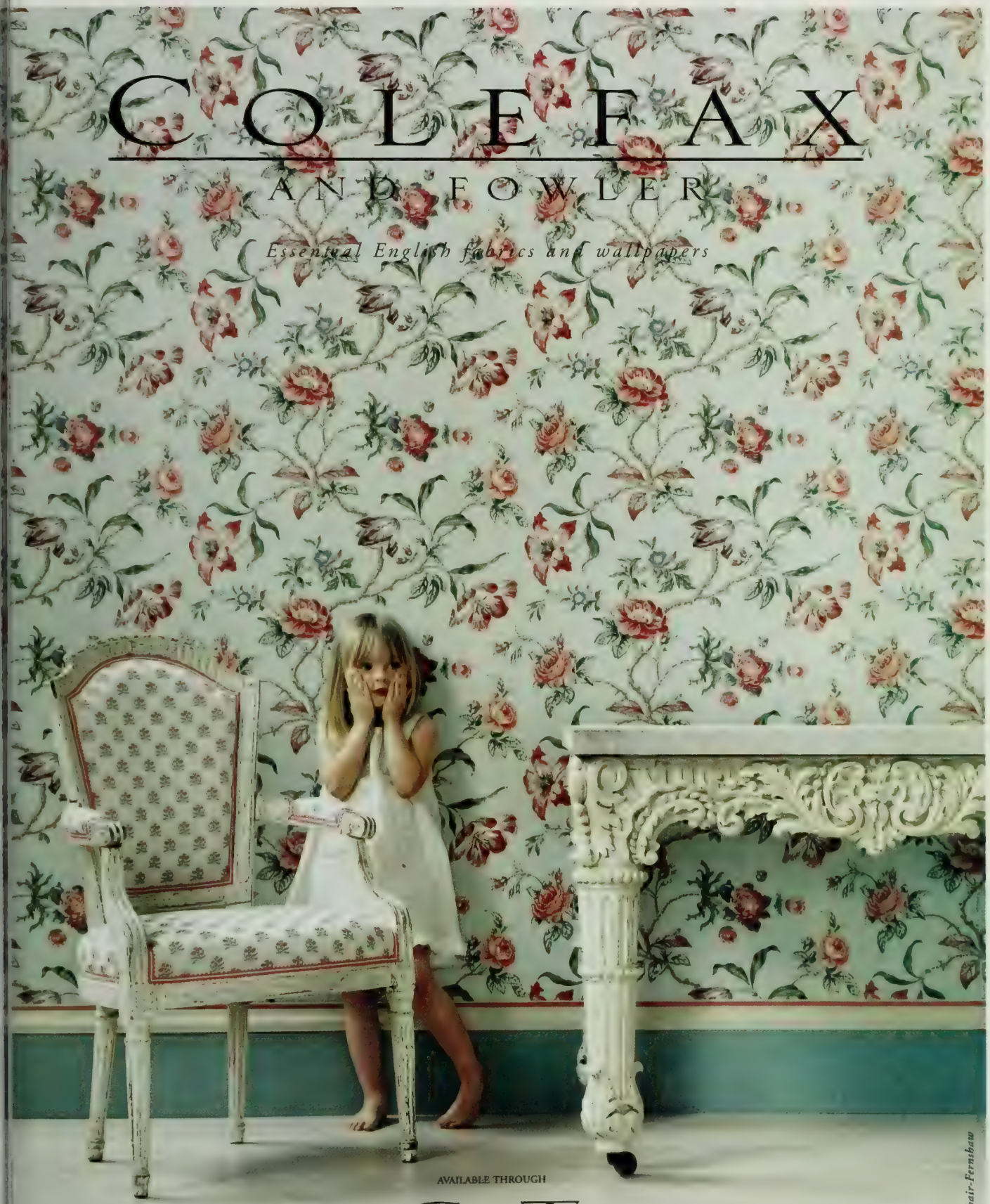
PALM BEACH

● Addison Mizner

Architect of numerous Palm Beach estates, Addison Mizner built a five-story villa in 1924 to use as his own residence. Main living areas open to an L-shaped terrace, including the living room (left), which displays Mizner's original touches, such as carved Moorish stone and a ceiling of carved and stenciled pecky cypress. The adjacent dining room features a floor of clay tiles made by Mizner's own company and carved wall panels that once hung in Queen Isabella of Spain's bedroom. A cypress ceiling also appears in the fifth-floor master bedroom, which has 15 windows opening to views of the Atlantic Ocean. $5.75 million.

For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 165



AVAILABLE THROUGH

C&T
COWTAN AND TOUT

Showroom: D&D Building, 979 Third Avenue, New York, NY 10022 (212) 753 4488 *Office:* 111 Eighth Avenue, Suite 930, New York, NY 10011 (212) 647 6900

ATLANTA Travis & Company BOSTON The Martin Group CHICAGO Cowtan & Tout CLEVELAND Gregory Alonso, Inc. DALLAS/HOUSTON John Edward Hughes DANIA Nessen Showroom DENVER/SALT LAKE CITY Egg & Dart HONOLULU Fee-McClaran Ltd LOS ANGELES Oakmont PHILADELPHIA Croce Inc. PORTLAND/SEATTLE Wayne Martin Inc. SAN FRANCISCO Cowtan & Tout SCOTTSDALE Dean-Warren Ltd TORONTO Primavera Interiors TROY Rozmallin WASHINGTON D.C. Hines & Co

Fabrics: Wall-Marloe; Chair-Fernshaw

NOVA

Because our goal is

to make the most of your time.

We're a proud sponsor of NOVA on PBS.

Check your local listings for times.

SEE IT ON PBS™

NOVA

Northwestern Mutual Life®
The Quiet Company®

© 1999 Northwestern Mutual Life Foundation, Milwaukee, WI www.northwesternmutual.com

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 162

TUSCANY

When Italian interior designer Daniela Leusch first saw Villa Montebello, she knew her "long search for something special was over." Situated in the hills of Tuscany, with terrace views of the medieval town of Camaiore, the four-story house has undergone a thorough restoration. The living/dining room (right) extends the length of the house to a garden and the pool. $2.2 million.

For information, call the AD Estates Hot Line, 212/880-6803.

ROBERT EMMETT BRIGHT/ALESSANDRO DI CRIGNIS

TIM STREET-PORTER

COSTA CAREYES

Marco Aldaco

On a stretch of land between Puerto Vallarta and Manzanillo on the Pacific coast of Mexico, architect Marco Aldaco designed a series of buildings that accommodate the breathtaking landscape. Villa Careyes clings to rugged cliffs amid two acres of tropical gardens. The largest *palapa* (left) contains an open-air living room with steps that lead down to the curved pool, allowing a 240-degree view of the Pacific. Two additional *palapas* house a dining room and a modern kitchen. An adjacent structure provides access to the cliffside spa and holds the property's five bedrooms—the master suite has its own rooftop patio. $4 million.

For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 169

WE'RE AS MACHO AS THE NEX
IT SURE IS NICE TO FIRE UP TH

Even the most hardened mountain man knows enough to come in out of the cold. And that the next best thing to a warm fire in a snug, out-of-the-way log cabin is a pair of warm, power-adjustable, heated front leather seats in a snug, out-of-the-way Nissan Pathfinder. With the automatic temperature control set at, say, a balmy 78°.

Those are just three of the luxurious creature comforts available in the new 2000 Pathfinder to help remind you of the civilization you left behind. Or simply the house you left behind as you and the snowplows begin your morning commutes.

Lap-of-luxury considerations aside, this is also the toughest and most capable Pathfinder we've ever built, with features like front and rear stabilizer bars and our exclusive MonoFrame construction. And in recent five-star government crash tests, no other SUV outperformed the Pathfinder.

It's the kind of comfortable, luxurious, versatile vehicle you need wherever it is you're heading – up above the tree line to traverse a frozen landscape, or down to the mini-mart to pick up some frozen yogurt.

INTRODUCING THE NEW NISSAN PATHFINDER.

WHAT'S THAT YOU HEAR?

Less than you might think if you're in a Pathfinder. That's because it has a number of specific sound-deadening, vibration-neutralizing features – in addition to technology like the liquid-filled engine mount shown here – to help keep your ride smooth, comfortable and very quiet.

KEEPING THE GREAT OUTDOORS OUT.

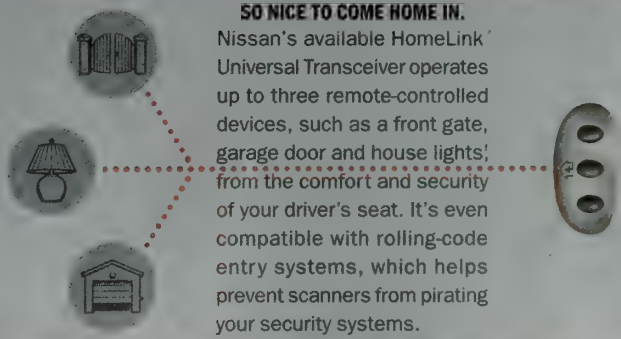
The serene, spacious, luxurious interior features available items like: heated leather-appointed front seats, a six-speaker Bose AM/FM/CD/cassette stereo with Dolby Noise Reduction, an eight-way power driver's seat, automatic temperature control, power sliding-glass sunroof, side-impact air bags [illegible]

©1999 Nissan North America, Inc. Nissan, the Nissan Logo, DRIVEN and [illegible] l by or licensed to Nissan. *Vehicle equipped with optional front-seat, side-impact air bags. [illegible] mental restraint system. Always wear your seat belt. Children under 12 should be [illegible] restrained. Never place a rear-facing child seat in the front seat. †Operation of lighting sy[illegible]

UY. BUT ON A COLD MORNING, EATED LEATHER SEATS.

WARM OR FRIGID, IT'S RIGID.

uniting body, floorpan and me into one rigid structure, our clusive MonoFrame construc- n provides rugged durability off- ad plus superior comfort and a ooth, car-like ride on the street.



SO NICE TO COME HOME IN.

Nissan's available HomeLink Universal Transceiver operates up to three remote-controlled devices, such as a front gate, garage door and house lights, from the comfort and security of your driver's seat. It's even compatible with rolling-code entry systems, which helps prevent scanners from pirating your security systems.

NISSAN

DRIVEN.

nissandriven.com/800-326-9116

egistered trademark of the Bose Corporation. Dolby is a registered trademark of Dolby Labs, Inc. HomeLink is a registered trademark of Prince Corporation. "Side-impact a [illegible] supple es the purchase of a HomeLink receiver. Tread Lightly! Please.

THROW SOME WOOD ON THE FIRE AND SETTLE DOWN WITH A GOOD PATHFINDER BROCHURE.

We suggest some nice hot cocoa, too, so you can linger over your reading – page after page of all the things you need to know about the remarkable Pathfinder. Including recent government crash-test results in which no other SUV outperformed the Pathfinder.* Just one more comforting reason to call our 800 number or visit our web site and order a brochure.

(800)326-9[illegible] [illegible]issandriven.com

NISSAN

DRIVEN.

©1999 Nissan North America, Inc. Nissan, the Nissan Logo, DRIVEN and Pathfi[illegible] [illegible] [illegible] [

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 165

COURTESY KNIGHT FRANK

SURREY

● Sir Edwin Lutyens

A timber merchant who had a vested interest in demonstrating the appeal of wood houses asked Sir Edwin Lutyens, one of Britain's greatest architects, to build him a residence entirely of wood. Constructed in 1935 in Chobham, Surrey, Cedar House is indeed made of cedar inside and out, including built-in closets in each of the five bedrooms. Lutyens also designed the detached garage and the reflecting pool. A 1950s addition, built with matching materials, contains a master bedroom with views of the four acres of gardens and paddocks. £525,000 ($870,000).

For information, call the AD Estates Hot Line, 212/880-6803. □

LITCHFIELD COUNTY

With turrets, gables and rose-covered walls, Hidden Valley Castle was designed to resemble the great estates of Europe. Built in 1921 and located on 270 acres of landscaped parkland in Litchfield County, Connecticut, the residence boasts architectural details such as iron gates and leaded-glass windows that were brought over from the Continent. The entrance hall has French doors that open onto a stone patio, which overlooks a stream and a waterfall. The first floor has a large living room with a stone fireplace, a formal dining room and a mahogany-paneled library. Upstairs there is a master suite, a four-bedroom guest suite and staff quarters. The property includes a guest cottage, a stocked pond and a helipad. $7.95 million.

For information, call the AD Estates Hot Line, 212/880-6803.

JOHN KUBICEK

DESIGN EVOLUTION IN SOUTHAMPTON

STEPHEN AND NAN SWID REDEFINE THE INTERIORS OF THEIR LONG ISLAND HOUSE

Interior Design by Sills Huniford Associates/Text by Paul Goldberger
Photography by Scott Frances

We took this house on the spot. I can remember saying to my husband, 'I know this is the one,' I was so sure it was right," Nan Swid says about the expansive clapboard house in Southampton, New York, that she and her husband, Stephen, purchased about eighteen years ago. Nan and Stephen Swid were confirmed modernists, but when it came to a country place, "I knew I didn't want a new house unless we built it, and we didn't want to take the time to build one," Nan Swid recalls. "We bought it around Thanksgiving, and I really wanted to be in the house by Christmas."

That meant no major renovations. Instead, the Swids began gently tinkering with the house, a process that continues to this day. The rooms are generously scaled, with a degree of architectural detail that serves as a counterpoint to their modernist taste. There seemed no reason to

ABOVE: For the living room of Stephen and Nan Swid's house in Southampton, New York, Stephen Sills and James Huniford mixed antiques with modern pieces. "The Swids wanted it less beachy," says Sills. Red chair fabric, Decorators Walk. OPPOSITE: The front façade.

Decorating the house is an evolving process for Sills, Huniford and the Swids. "Nan likes updating things," says Huniford. He and Sills had the 18th-century wing chair covered in yellow leather. French drawings of algae hang on the wall.

Before the 19th-century Florentine mosaic fire surround in the living room, Sills and Huniford placed chairs of their own design. Over the mantel is a Victorian child's hoop. The drum table and the bird decoy are American.

OPPOSITE: In the dining room, Thonet chairs that Sills and Huniford bought for the Swids years ago are now used with a refectory table. "The table isn't formal, so it's very flexible," says Huniford. The painting, on oak board, is Arts and Crafts. Brunschwig & Fils chair fabric.

AMY ARBUS

Nan Swid (right, with Huniford, left, and Sills) "has a very clear vision of how she wants to live," notes Huniford. FAR RIGHT: In the breakfast room, plates by architect Calvin Tsao for Swid Powell and glasses, carafes and platters from Nan Swid Design rest on the table.

ABOVE: The sunroom, which doubles as a year-round family room, includes wood chairs and nesting tables by Josef Hoffmann. Sills and Huniford designed the sofa and upholstered chairs, covering them with fabric and trim from Decorators Walk. The floor has stone insets.

rip the main rooms apart, especially since the layout was one of the first things that attracted Nan Swid to the property. "I loved the way you could walk in the front door and see right through the center hall to the land," she says.

When the couple bought the house, Stephen Swid was a co-owner of Knoll, the furniture company that makes modern classics, and they furnished it with modern pieces, updating from time to time.

Indeed, the Swids' residences do not sit still for long. As the cofounder of Swid Powell, a company that produced household objects designed by architects, and now head of its successor firm, Nan Swid Design, Nan Swid sees her living places as design laboratories, and she takes a certain joy in changing them every few years. "One of my friends says I get the experience of change not by traveling but by transforming the spaces I live in, and I guess that's right," she says. "Nothing bores me more than to look at the same thing all the time—I love visual change."

continued on page 261

"NOTHING BORES ME MORE THAN TO LOOK AT THE SAME THING ALL THE TIME," SAYS NAN SWID. "I LOVE VISUAL CHANGE."

"We wanted the bedroom to be cozy—not as breezy as the rest of the house," says Sills, who had the room painted a saffron hue. He and Hunifford designed the Parsons table. The tub chair and the painted chair are by Josef Hoffmann. Brunschwig & Fils fabric on chair at right. Stark rug.

REMEMBRANCE OF TIME PAST IN PARIS

ANTIQUES DEALER GERARD ORTS CREATES AN EVOCATIVE WORLD IN HIS 19TH-CENTURY APARTMENT

While many prospective tenants were put off by the incongruities of the 1890 Renaissance Revival apartment in the center of Paris, antiques dealer Gérard Orts took one look and realized that it was, as he says, "special."

That was four years ago. To him, the fact that the fireplace in one room was Louis XVI style and another in a different room was Henry II style only added to the apartment's appeal. As did its coffered ceiling with walnut-framed stucco motifs that soared almost fourteen feet over the double salon.

Previous tenants had covered the rooms' existing parquetry floors with wall-to-wall carpeting; planed some of the doors to accommodate the carpets and removed several others in the four-room, 1,600-square-foot space; and painted the walls white. It would take a year of restoration and renovation before Orts could move in.

He found most of the missing doors in the basement. One of the first things he did was have them reinstalled, but he did them his way, staining them to look like walnut paneling.

Although Orts doesn't like the Napoleon III style—his gallery on the rue du Faubourg St.-Honoré deals mainly in pieces from the Louis XIV epoch to the Empire—given the space and the details of the apartment, he felt he "had to play the game." In fact, the apartment owes its charm to the mixture of Second Empire designs with such objects as a Louis XIV cabinet with boulle marquetry, eighteenth-century Chinese porcelain cats

"I had to put back or reinvent all of its decoration, which had either been removed or covered up with paint," antiques dealer Gérard Orts (right) says of his late-19th-century Renaissance Revival apartment in Paris. LEFT: A crystal chandelier by Chaumont illuminates the salon.

Text by Patricia McColl/Photography by Marina Faust

ABOVE: "I've restored the salon's coffered ceiling, which has stucco ornamentation of salamanders and the coat of arms of Francis I," Orts points out. A mid-18th-century oil by Christophe Huet hangs above a circa 1930 Cazaubon equine sculpture on the gilt-accented mantel.

"The apartment's ambience brings to mind the Rothschild style at the Château de Ferrières." OPPOSITE: Orts transformed the pantry into a formal dining room. Painted panels of birds from the early 18th century face the 19th-century delft chandelier. Cristal Saint-Louis stemware.

and several crystal chandeliers.

At one end of the salon, glass-fronted doors showcase Orts's leather-bound volumes of eighteenth- and nineteenth-century literature. But as with so much in the apartment, things aren't quite what they appear to be—the central panels are actual doors that open onto the library.

On the opposite end are brocade-paneled walls hung with bamboo-framed nineteenth-century doors from a Japanese armoire. The "brocade" is paint, with gold-and-silver stencils overlaid on a red base that simulates cordovan leather.

One Napoleon III standout in the room is the carved and painted giltwood sofa Orts bought from an antiques deal- [illegible] Upholstered [illegible] with [illegible] braid from [illegible] at auction, [illegible] lon's most important [illegible] items [illegible] "Orts [illegible] room [illegible] the dining room," Orts points out. "Now it's my bedroom."

That left the problem of what space should be the dining room. His solution was to use the pantry, turning the narrow area into a parquetry-floored room with three panels of eighteenth-century avian scenes on one wall; it has a nineteenth-century bronze-and-delft chandelier. The arrangement eases effortlessly into the Renaissance Revival–cum–Napoleon III ambience of the other rooms.

[illegible] his completed creation [illegible] muses: "You can't [illegible] like this and [illegible]." [illegible] items from Gé- [illegible] Paris gallery or [illegible] in Pau, in the southwest of France, ended up in the apartment. "The styles were too different," he says, "but the finds for this space are perfect, down to the pair of tapestry portieres I purchased over ten years ago, which now hang in the entrance hall. You have to find things with the right spirit, and money alone can't buy that." □

Opposite: "The hallway is now my dressing room," says Orts, who closed up four doors to accommodate the cupboards hidden behind the draperies. At the far end is a marble medallion set on a stand; it rests on a Louis XIV boulle marquetry cabinet before a Régence mirror.

Above: The master bedroom, formerly the dining room, has faux-walnut-paneled walls and doors with insets painted to resemble Régence damask. Circa 1700 lacquered Chinese armoires flank the Orientalist painting by Jean Baptiste Paul Lazerges. Pierre Frey bedcovering.

ANDY WILLIAMS IN BRANSON

THE ENTERTAINER'S ART-FILLED RETREAT IN THE MISSOURI MUSIC CAPITAL

Architecture by Ted Grenzbach/Text by Susan Sheehan
Photography by Tony Soluri

Andy Williams was born with perfect pitch and an art collector's eye. At the age of eight he and his three brothers were performing as the Williams Brothers Quartet on radio stations in the Midwest and Los Angeles. Thirteen years later he began acquiring beautiful objects. "When I was twenty-one, I bought a Louis XVI marble fireplace in New York, and I didn't even own an apartment or a house at the time," he says. "I put it in storage."

Williams has owned seven residences in the past four decades, most of them in California. He still has a house in

Palm Springs, but in 1991 he moved to Branson, Missouri, a city with a permanent population of about forty-nine hundred and over six million annual visitors to its forty theaters, outlet malls, Silver Dollar City theme park and other attractions. He also built the Moon River Theatre (see *Architectural Digest*, August 1993), where, since 1992, he has held regular performances eight months each year, singing songs from his seventeen gold albums. The theater doubles as a showcase for part of his art collection, which includes Henry Moore and Jacques Lipchitz sculptures, paintings by Helen Frankenthaler and Clyfford Still and two Kenneth Noland stripes.

In 1994, after spending two years in a condominium, Williams built a house in Branson. His architect, Ted Grenzbach, died before its completion. "Even before Ted's death, I was more involved with building this house than I've ever been with any previous home," Williams says. First there was the matter of choosing a site. "I realized I wasn't going to find a neighborhood like Beverly Hills in Branson, so I chose a lot on a lake in a gated community with a golf course winding through it," he says. "I play nine holes on days when I do two shows, eighteen holes when I only do one."

Entertainer and art collector Andy Williams and his wife, Debbie (opposite, amid sheep sculptures by François-Xavier Lalanne), built a house in Branson, Missouri, not far from his Moon River Theatre. ABOVE: The late Ted Grenzbach designed the stone house in a modified country French style.

FRANKENTHALER

LEFT: A 1958–59 painting by Kenneth Noland hangs to the left of the fireplace, which is made of the same Aspen river rock as the façade. *Small Seated Figure*, 1973, between the windows, is by Willem de Kooning. Patterned armchair fabric, Brunschwig & Fils.

BELOW: Nicknamed the Ammi Phillips room because of the four paintings by the artist that hang there, the dining room contains primarily early American art and furnishings. *The Ten Broeck Twins* was done by Phillips in 1834. Above the fireplace is a rare sulky weathervane.

Most of the apartments and houses in the neighborhood are conventional two- to four-story structures made of stone or brick veneer, often with vinyl siding. Williams wanted the façade and the three chimneys to be stone. "Since I didn't like the looks of the sharp local shelf rock, I called my former wife, Claudine, and asked her to send me samples of the river stone we used to have in Aspen," he says. Several heavy boxes of it arrived via UPS in Branson, Williams made his selection, and the stone was trucked to the Ozarks from Colorado.

Williams knew he wanted a good-size house with large rooms—the better to display his art collection—but only one bedroom. "I'm glad when my family and friends come to play golf or see the show, and my wife, Debbie, and I are happy to invite them to meals, but we're more comfortable when they stay in a nearby condo, and so are they," he says. "My daughter and her three children spend a month here in summer. We have our privacy, and they have theirs."

Picasso
Paul Rice
THE WRIGHT STYLE
GRAHAM
HISTORY OF ART

Several rooms were designed with specific pieces of art in mind. Williams is partial to Jean Dubuffet's *Affaires et Loisirs* and had Stanley Rone, a craftsman from nearby Springfield, incorporate a panel into the fireplace wall he built—which includes bookshelves, cupboards and the mantelpiece—to set the work off. "I go into the library every night to look at that painting," Williams says.

It was always his intention to hang a reindeer weathervane in a space high above a doorway to the living room, which also contains pieces he went to considerable trouble to acquire or refurbish. In one corner is a piano bequeathed to him by his aunt Cornelia Hurlbut, who had been a piano teacher in Des Moines. "When I inherited the piano, it had been played by hundreds of young students and was in a deplorable state," he says. "The wood was a faded brown; the keys were yellow. Although it's a Baldwin, I sent it to Steinway and Sons, and they put in new strings, a new pad and new keys, and they refinished the wood, so it's now a stunning black." He had admired a photograph of some François-Xavier Lalanne sheep and succeeded in buying them from a woman who owned one of the five *troupeaus de moutons* the French artist had made. The small flock is now gathered in the living room, along with sculptures and paintings by Anthony Caro, Willem de Kooning, Kenneth Noland and Robert Motherwell.

Williams calls the dining room "the Ammi Phillips room," because he has four of the artist's paintings on its walls. In addition to modern paintings and sculpture, Williams collects folk art, model steam locomotives, Navajo blankets (he has given half of his collection to the de Young Museum in San Francisco), pre-Columbian artifacts (he donated many pieces to San Francisco's Mexican Museum), African masks and figures and silver Art Nouveau picture frames. A Calder mobile sways at the top of a staircase on the main floor. The staircase leads to a lower level,

Missouri craftsman Stanley Rone hand-carved the white-pine fireplace wall in the library, where Williams hung one of his favorite works, Jean Dubuffet's 1956 oil painting *Affaires et Loisirs*. At left is a 1927 Picasso. Floral chair fabric from Clarence House.

LEFT: Native American arts and crafts are concentrated on the first floor of the house, outside the gym. Among the displays are pottery and early Navajo saddle blankets, part of Williams's extensive collection of textiles that was exhibited at the Saint Louis Art Museum.

BELOW: A niche in the master bedroom, which overlooks Lake Taneycomo, accommodates a 1791 painted Austrian armoire. Still-life paintings by Jean Pougny are paired on the far wall. The lamp is by Louis Comfort Tiffany. Striped fabric from Brunschwig & Fils.

where there is a gym, an assortment of Native American pottery (part of another extensive collection) and nine American Ledger drawings.

Debbie Williams says that when her husband's friend Billy Pearson, the former jockey who is now an art dealer, is visiting, "I may come home and find that the paintings have been rearranged." Artwork is as apt to be sold as bought. This year Williams sold one of his de Koonings ("I'd fallen out of love with it") and bought a Diebenkorn and a Picasso drawing. "I look at my art every day," he says. "The minute I walk out of the bedroom, I like everything I see."

Thanks to a retractable iron gate, landscaping and a low-lying roof, the front of the Williams house is barely visible from the cul-de-sac on which it is located. The rear, which has an upper and a lower porch, looks onto the sculpture garden and Lake Taneycomo just beyond. (Although the lake's name has an Indian ring to it, it is an acronym of sorts for Taney County, Missouri.) Many of the sculptures have traveled with Williams. Robert Graham's *Stephanie and Spy* and de Kooning's *Seated Woman* were once in his Manhattan apartment (see *Architectural Digest*, July 1987). The sheep by Lalanne—two rams, two ewes and three lambs—are recent acquisitions. "I liked my indoor sheep, and I thought the outdoor sheep would be fun to have on the lawn here," Williams says. "They make me smile."

Andy Williams enjoys sitting on his upper porch, which has three fans to cool and circulate the breeze from the lake. "When I'm there, I can't see my neighbors," he says. "We have complete privacy. We can pretend we're anywhere in the world, although I often feel I'm in Mississippi or Louisiana, and I like that feeling." □

FEDERAL SPIRIT FOR MANHATTAN

RECAPTURING THE SPLENDOR OF AMERICAN ART AND ANTIQUES IN AN 1827 TOWN HOUSE

Interior Design by Ellen Sosnow
Text by Avis Berman
Photography by Jaime Ardiles-Arce

"It's unusual because it's never been broken up into apartments," says the owner of a Federal-style town house in lower Manhattan. LEFT: The 1827 building. RIGHT: Johan-Herman Carmiencke's *Landscape*, 1866, hangs in the entrance gallery above a sofa attributed to Duncan Phyfe's shop. Brunschwig & Fils fabric and trim.

The present is always so powerful in New York that the past is ever in danger of being swallowed up by it. In the late nineteenth century in lower Manhattan, loft buildings, now hotly coveted, replaced equally beloved Italianate brownstones. Before that, in the eighteenth and early nineteenth centuries, the outskirts of Greenwich Village and what is now SoHo were a rural retreat from the commercial hubbub below Canal Street. In this green suburb once lived George Washington and John Adams.

The area became a target of speculators, including real estate tycoon John Jacob Astor, who was a prime landowner. In the mid-1820s, in response to the bonanza in trade from the opening of the Erie Canal, Astor [illegible] the country [illegible] rolled se[illegible] eral-style t[illegible] were snapped [illegible] lawyers, merchant[illegible] businessmen benefitin[illegible] the booming metropol[illegible]

New York being New York, only a handful of Astor's houses have survived demolition. And what few remain have been broken up into apartments or externally disfigured. Yet one Federal-style house has survived both inside and out, and it's now in the most pristine shape it's been in since the day it was finished in 1827. It may be the only Manhattan residence of its vintage that has never been divided up; ownership has passed from single family to single family, and each generation preserved the building's architectural integrity. The latest owner has jumped beyond conservation: She has lovingly turned the clock back to the days of the house's first owner, a prosperous shipping magnate who would have had the pick of the best art and furniture that New York had to offer.

The current resident, a financial executive who moved to New York City in 1970, [illegible] two decades on [illegible] East Side. But in [illegible] shopping for a [illegible] she was in- [illegible] the house,

"The paintings and the classical furniture truly give you the feeling of being in the mid-nineteenth century." Above the parlor fireplace is *William Fry*, 1809, by Thomas Sully. Brunschwig & Fils armchair fabric and stool trim. Scalamandré drapery satin and armchair trim. Stool fabric from Old World Weavers.

which was then owned by a colleague with an outstanding collection of American furniture. "I fell in love with the house the minute I saw it," she says. "I loved how it had been kept a real house. I loved the light and proportions and high ceilings and its original doors, trims and moldings." As her host happened to be moving uptown, the house was on the market. "I never thought 'apartment' again," she recalls. "I bought it within two weeks. It was purely emotional, which is unusual for me. Normally I make decisions based on economics. Luckily, I didn't this time, because buying the house was the best thing I ever did."

In the beginning, though, the purchase "was also the scariest thing I ever did," she says, "because I spent everything I had, and I had given away most of my furniture. All I had left was a bed. After the closing, I went down to the house. It was dark, there wasn't a stick of furniture in the place, the shadows of the former owner's pictures were outlined on the walls, and light bulbs were dangling from most of the fixtures. I sat down on the floor and cried. All I could think was, What have I done?"

Things got worse. "I bought the house on October 15, 1987, at the peak of the Manhattan real estate frenzy," the owner says. "Four days [illegible] the stock market [illegible] ght. Well, it's o[illegible] the count." [illegible] relates, she [illegible]

"You have to put period [illegible] period room; they're the o[illegible] jects that will fit properly." A[illegible] aton table is complemented by lyreback chairs in the dining room. In the corner are *Still Life of Peaches and Grapes* by Severin Roesen and paintings by Samuel L. Gerry. Old World Weavers chair fabric.

BELOW: A circa 1810 New York mahogany-and-satinwood table with mechanical legs stands in the parlor beneath *Old Faithful*, circa 1881, by Albert Bierstadt. "The oil sketch was exhibited in the Capitol upon the artist's return from Wyoming," notes the resident.

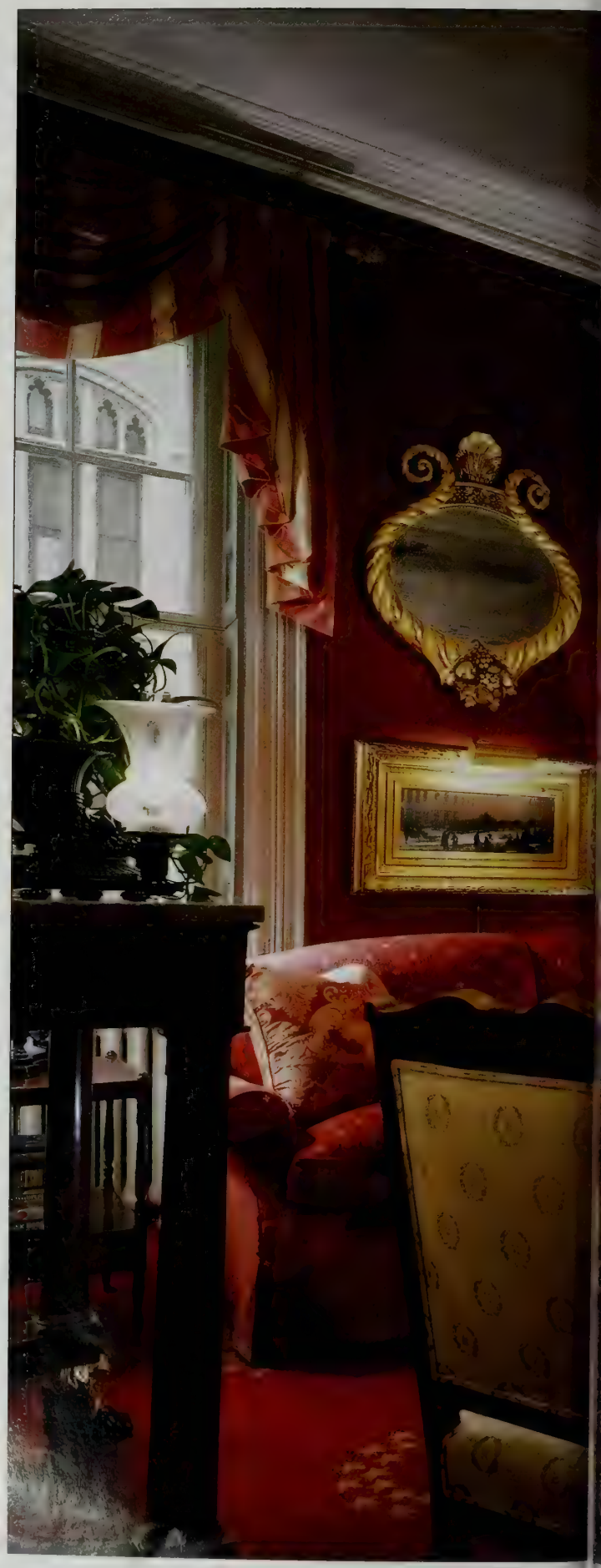
standing banker. But she lived out of boxes for a year.

The house and its relationship to the commercial and social history of New York became a subject of abiding interest to her, and she began reading about the city in the early days of the republic. She also studied a number of books on the fine and decorative arts of the era and visited [illegible] houses and restor[illegible] to Boscobel [illegible] sion in Garris[illegible] celebrated for [illegible] ture and Neo[illegible] nishings. "It's a [illegible] that every collecto[illegible] al furniture must ma[illegible] went to the state rooms [illegible] White House and the pe[illegible] rooms at Winterthur. I kn[illegible] every room in those places."

The resident acquired one or two pieces of furniture at auction, and she decorated the house with carpets, window treatments and period fabrics with the help of interior designer Ellen Sosnow, but she was aiming toward a more ambitious restoration. "I wanted to make the house a central part of my life, not just a place to come back to after work," she says.

She knew she wanted to fill the house with furniture of [illegible] caliber that the

[illegible] on the [illegible] ?. [illegible] Center [illegible] a fabric. [illegible] ric and sofa [illegible] cord.



THE HOUSE IS NOW IN THE MOST PRISTINE SHAPE IT'S BEEN IN SINCE THE DAY IT WAS FINISHED IN 1827.

original owners of the house could have possessed. Some of the objects could date from the late eighteenth century, and some would have been early- or mid–nineteenth century, but the furniture would be chiefly Federal or Neoclassical pieces made in New York. "I love Federal furniture, and not only because it's exactly right for the proportions of these rooms," the resident says. "It's light-looking yet very solid and strong. It's also flexible. Most of it is on casters—everything moves."

In 1989 she met John Spencer, an antiques dealer in Washingtonville, New York, who specializes in eighteenth- and early-nineteenth-century American furniture and has worked with a number of collectors. Indeed, he had sold several items to the house's previous owner. "John's based in upstate New York, so he knows when wonderful old pieces are about to come out of those Hudson River houses," the resident says, "but he travels all over the country, too. I told him what I wanted, and he took charge

continued on [illegible]

The master bedroom's circa 1[illegible] New York four-poster, which [illegible] its original tester, "is similar to [illegible] Duncan Phyfe made for his daughter." The quilt is circa 1816. At left are *Tiffany's Garden: The Fountain*, a gouache by Jane Peterson, and a mirrored Sheraton dressing table.

ARABIAN DREAM IN ARGENTINA

COUNT FEDERICO ZICHY-THYSSEN BUILDS A STUD FARM WITH ARCHITECTURAL BLOODLINES

Architecture by Fernando J. Bustillo/Text by Jennifer Kramer/Photography by Reto Guntli

ABOVE: Count Federico Zichy-Thyssen, with his stallion Imperial Madheen, at El Atalaya, an Arabian stud farm near Arrecifes, Argentina, designed by Fernando J. Bustillo. RIGHT: The main house. Most buildings are modeled after colonial Argentine architecture.

Although Count Federico Zichy-Thyssen, a scion of the European Thyssen steel family, owns vast estancias in Argentina, it is his smallest. La Cura Malal—a [illegible] twenty-five hundred acr[illegible] is dearest to his heart. At the core of this ranch [illegible] El Atalaya, the finest Ar[illegible] with Ar[illegible] of th[illegible] for [illegible]

"I [illegible] for the ho[illegible] a guest here [illegible] Zic[illegible] co[illegible]

International buyers often spend several days at El Atalaya enjoying a taste of estancia life; for the count it is an occasional weekend retreat. "I like this estancia the best because it's an easy place," he says. "I fly from Buenos Aires in twenty minutes, and I can just relax and spend time with my horses."

To create El Atalaya, Count Zichy-Thyssen com[illegible] Fernando J. Busti[illegible] father, Jorge Bus[illegible] novated another [illegible] the count and [illegible] alfather, Alejan[illegible] was one of Ar[illegible] renowned ar[illegible] o Bustillo

LEFT: Eighteenth-century Spanish furniture fills the living room of the main house. "As in all of the principal spaces, wood beams warm up the room, which has very simple lines and lime-plastered walls," Bustillo notes. The knives and belt buckles are *criolla* silver.

ABOVE: Count Zichy-Thyssen's suite has sleeping and seating areas that "feel connected to the outdoors—Arrecifes has a very mild climate," says Bustillo. The rooms are situated close to the small paddocks that hold the count's favorite horses so he can always see them.

was a specialist in the Spanish colonial style, and I liked the idea of working with his grandson," says the count. That Fernando Bustillo also had considerable experience in designing stud farms was another consideration.

Bustillo drew on the Jesuit colonial style brought to Argentina in the sixteenth century and used local materials, such as adobe for the walls, which he finished with lime. The four main buildings—the breeding lodge, the stallion barn, the main house and the caretaker's house—are placed at the ends of the two axes of the rectangular lawn. All of the other farm buildings are at a distance from this aesthetic core.

Count Zichy-Thyssen's objective, quite simply, was to create optimal breeding conditions inside and out. Beyond the dazzling white compound set off by red-tile roofs, mares and foals graze freely in the fifteen-acre pasture. This is an uncommon sight: Stud farms generally relegate horses to a more confined and regimented life. Even more surprising are the prized Zichy-Thyssen stallions, each in his own private pasture, nickering to the mares beyond. "We have an unusual approach," says the count. "Our horses lead a natural outdoor life, they get plenty of exercise, and they're happy. Our mares even drop their foals outside, not in a shed."

His method is working, or, better yet, winning. Over the past thirty years the count has refined his horses' bloodlines, and the ZT (Zichy-Thyssen) prefix is gaining a global reputation as his Arabians garner championships. He began his breeding program primarily with the American Gainey bloodlines, known for their exotic beauty, and with Egyptian bloodlines, famed for their close-

"EVERYTHING WE BUILT IS FOR THE HORSES FIRST—I'M JUST A GUEST HERE," SAYS COUNT FEDERICO ZICHY-THYSSEN.

ABOVE: In the breeding lodge, a two-story circular central yard, roofed with a concrete dome, serves as an area to exhibit the animals for sale. The space is connected to the galleries of box stalls. "For many people at the ranch, this is the most important place," says Bustillo.

ness to the ancient desert type. "My horses are more European style than American. Their necks are not quite as long, and their heads are finer."

Don Federico, as the count is known, is an imposing presence, but his affection for the horses is clear. From his bedroom suite he can see the nearby paddock where his beloved El Shaklan, a twenty-four-year-old stallion, grazes. Count Zichy-Thyssen has great expectations for El Shaklan's son ZT Shakfantasy—he's already won the 1997 World Junior Championship and four others—as the ZT stud for the new millennium.

The centerpiece of El Atalaya is the breeding lodge, a classic form of colonial Argentine architecture adapted to an equine facility. The dramatic arched entrance leads to an enclosed circular central yard. This graceful colonnaded rotunda was designed for showing horses to potential buyers. A balcony rings the rotunda and provides a fine vantage point. Off the balcony is the count's treasure-filled office. Breakfronts groan with trophies, many in silver, and there is a collection of exquisitely tooled saddles.

Two long galleries of stalls extend bilaterally from the central yard, and daylight gently filters in from skylights in the vaulted ceiling. Breezes flow through the well-fenestrated building, so there's no need for intrusive mechanical ventilation. Arabians are high-strung horses, but the light and lofty architecture seems to calm them.

Bustillo's eye for detail is

LEFT: Open box stalls in a gallery in the breeding lodge have natural light and ventilation. The floor is of brick from Navarro. "The creation of something monumental out of plain materials was a very significant concept in our proposal for the ranch," says Bustillo.

RIK VAN ZENT JR

ABOVE: The central section of the breeding lodge has a second floor that houses administrative offices and overlooks the stalls. In the arch is a watchtower balcony. Outside, "yards, galleries and green areas serve as natural links between the buildings," says Bustillo.

ABOVE LEFT: Count Zichy-Thyssen, riding Imperial Madheen, owns several other estancias in Argentina. He has had a lifelong interest in Arabian horses and bought his first one at the age of 17. LEFT: The trophy room, in the breeding lodge, is used as a sitting and meeting room.

apparent throughout El Atalaya. In the central yard, he crafted an intricate helicoid-patterned brick mosaic as an elegant stage to show off the horses. Artisans hand-forged the farm's many wrought iron fixtures according to his designs, and water troughs were transformed into fountains. "We drilled a hole in an ancient cast-iron horse's head the count gave us so the water could pour through the mouth," recalls Bustillo. "He loved it so much that we made a model and cast ten more for other fountains."

The stallion house, a near-century-old barn that Bustillo renovated, is the domain of the *domadores*, or horse handlers. The architect designed it as a covered patio, paneled with dark lapacho wood, for exhibiting the horses, and the count converted it into a sitting room. Sofas and armchairs, fashioned out of tree roots and covered with plush llama-fell cushions, were given to the count by an Arab sheikh. "I had admired this furniture in London," the count says. "You can't imagine what I thought when I saw a truck arrive with these huge pieces. Thank goodness I had the perfect place for them." Here the *domadores* can relax and drink *mate*, the herbal tea of Argentina, all the while being observed by the stallions in the seven surrounding stalls that open directly onto the room. A clock tower was added during the construction to create visual harmony between the belfries and the barn and watchtowers of the other buildings.

As day flows into evening, the scent of eucalyptus rises, and flocks of small green parrots cluster in the chinaberry trees. At this sublime hour the count often retreats to his watchtower for reflection. Dressed in *bombachas*, a type of loose-fitting trousers, and wearing a gaucho belt, he paints an elegant portrait and bears a striking resemblance to his uncle, the great art patron Hans Heinrich Thyssen-Bornemisza.

As Count Federico Zichy-Thyssen surveys his horses and the facilities he built for them, it is clear that he too is creating his own artistic legacy—the Zichy-Thyssen Arabians, whose beauty and intelligence make them living works of art. □

OBJECT LESSON IN NEW YORK CITY

RICHLY COLORED BACKGROUNDS SET OFF A DESIGNER'S VARIED COLLECTIONS

Interior Design by Ronald F. Bradshaw
Text by Jeffrey Simpson/Photography by Robert Reck

Ron Bradshaw redesigned his own Manhattan apartment, adding color and character. ABOVE: For the entrance hall, he chose Louis XVI chairs, from Christie's, upholstered in Christopher Norman silk with Clarence House trim. Italian marquetry commode, Sotheby's.

OPPOSITE: Among the objects Bradshaw placed in the living room are a Louis XVI Sèvres porcelain-and-ormolu perfumer from Bernard Steinitz Antiquaire and an ebony-and-tortoiseshell chest. The chair trims are from Houlès; the black velvet is from Manuel Canovas.

THE LAST OF THE SAVAGES
MICHELANGELO
ARCHITECT

ABOVE: "The soft colors and luxurious fabrics make the living room dramatic yet comfortable," notes Bradshaw. The leopard-print velvet is from Old World Weavers. The Baccarat urn was obtained at Christie's. Scalamandré strié silk satin on sofa and bergères.

OPPOSITE: At one end of the living room are a Régence-style lacquered desk and a bronze standing lamp from Christopher Norman. The satin drapery fabric is from Scalamandré, with valance velvet from Manuel Canovas. Old World Weavers chair velvet. Stark carpet.

"The first month after I moved in, I thought I'd made a horrible mistake," Ron Bradshaw says of his Murray Hill duplex penthouse. "The neighborhood seemed to be inhabited solely by people in suits and ties, and that's just not me. I'm a T-shirt-and-khakis person."

The designer quickly came to love the location, however, as well as the apartment itself. And he came to see that the conjunction of different styles was typical of the fabric of New York. "Part of the glamour of life here is that there's so much that's incongruous with reality," he says. "We eat dinner after the theater even though we have to get up at six-thirty in the morning; we have fireplaces twenty-five stories up in the sky; and we spend a whole Saturday cooking hors d'oeuvres." So khakis and a T-shirt in a formal apartment where Bradshaw could place his favorite Louis XVI and Empire furniture turned out to be just fine.

One of the things that had first appealed to Bradshaw about the apartment was that it had good-size rooms and a terrace off the second-floor bedroom. "Otherwise, it was a mess," he remembers. "It had been unoccupied for three years and had last been redecorated in 1975. There were no moldings, and there was Mylar wallpaper and Berber carpets, which I hate."

Bradshaw set out to return some character and variety to the spaces. He created a coved ceiling surrounded by dentil molding in the entrance hall; he had an ugly steel railing blowtorched

"I WANTED A LOT OF COLOR IN THE BEDROOM. IN NATURE YOU DON'T EVER HAVE JUST TWO COLORS—EVEN A WINTER LANDSCAPE IS A SYMPHONY OF TONES."

off the staircase to the second floor; he redid the kitchen; and he added a powder room.

"I had a good concept of what I wanted for the first floor in terms of color," he says. He painted the entrance hall in a gleaming brown-black enamel because, as he explains, "if a space doesn't have natural light, you can paint it as white as you want, and it will never be bright." A bronze powder was mixed into the enamel glaze to give the walls a subtle glitter.

The living room was painted a tobacco color, and Bradshaw selected a pale gold strié silk satin for the draperies and most of the upholstery. One Louis XVI fauteuil is covered in what he calls a "very, very dark blue-black-brown silk velvet." After installing a mirrored wall, he was ready to put in place his collection of Chinese and Japanese porcelain; a large seventeenth-century Flemish chest with red-tortoiseshell panels; a Baroque walnut mirror; and a pair of eighteenth-century candelabra with large teardrop prisms. "I needed those rich but muted colors in the background to give the objects their due."

The bedroom is on the second floor, with windows and a door that open onto the terrace. "I wanted the color there to be natural, and I wanted a lot of it," says Bradshaw. "In nature you don't ever just have two colors—even a winter landscape is a symphony of tones." He started with a shade between celadon and aqua on the walls. "I didn't know where I was going to go, but it provided a very soothing and relaxing beginning."

The designer then found a chintz ("something I never thought I'd use") that had pink, mustard, aqua and gray green in it. He used it to make a bedcovering and draperies with undercurtains of tangerine silk taffeta. "I love New York," he says, "but I needed a place where I could shut the city out and be nurtured."

Throughout the apartment is furniture from Bradshaw's favorite period—the late eighteenth and early nineteenth centuries. In addition to such pieces as a pair of Louis XVI side chairs signed "G. Matieau," a circa 1790 Russian walnut center table with gilt-bronze mounts and a Louis XVI chest, there are smaller objects of interest, including an Empire clock, with the face held up by six caryatids, from the collection of theater impresario Billy Rose.

The designer is also drawn to Art Déco because "it's so similar in its lines to Empire furniture," he notes. "There's a clear line of descent there, although many people confuse Art Déco with Moderne pieces. Art Déco is not chrome tubes. It's Poillerat and Arbus, not Le Corbusier."

Bradshaw's collection of nineteenth-century English anatomical prints reflects his belief that a knowledge of the way the human body works is essential for good decorating. "You need to take a life-drawing class or an anatomy class to understand how to design a chair," he says. "You can't put together a room if you don't know how people move in it. The rest, whether it's identifying Louis XVI or whatever, is just fluff." □

"The bedroom is cheerful and colorful but not harsh," says the designer. The reading table and the Chinese Export games box, used as a side table, are both from Sotheby's. Brunschwig & Fils floral chintz and tangerine silk taffeta. Headboard velvet, Clarence House.

A CONTEMPORARY VIEW OF SAN FRANCISCO

SLEEK LINES AND NEUTRAL TONES CHARACTERIZE A SOARING HIGH-RISE APARTMENT

For a San Francisco client, designer Barry Brukoff used muted tones and matte surfaces to emphasize "one of the most spectacular views in the city," he says. Coit Tower emerges from Telegraph Hill through the living room windows. Karastan carpet throughout.

Interior Design by Barry Brukoff
Text by Leon Wilkeson
Photography by Mary E. Nichols

BELOW: The entrance hall's burl olive ash console and floating ceiling panels "introduce curvilinear elements, which repeat throughout the house, at the point of entry," says Brukoff. A Burmese wood sculpture rests in a niche where a bar and refrigerator once stood.

San Francisco is famous for its superb urban vistas, its sweep of hills, bays and bridges rivaled by few other cities. If—like the bachelor owner of a twenty-fifth-floor apartment—you can enjoy an unobstructed, north-facing view that runs from Nob Hill on one side all the way to the Bay Bridge on the other, with a necklace of lights swinging across the bay from Sausalito through distant Richmond and on to Berkeley, these splendors are a constant delight.

The apartment's floor-to-ceiling, wall-to-wall windows soak up a panorama that is the very essence of San Francisco at its most glamorous. From the moment one opens the front door and glimpses Coit Tower, on a direct axis with the entrance, the eye is consumed by the city—a living presence in this high-rise home.

The owner, a prominent freelance engineer and entrepreneur in the computer technology industry, insisted on a decor that would provide a comfortable, masculine elegance, formal enough as a business setting yet still lively and relaxing. "I wanted a working place that was also fun and easy enough to kick back in," he says. "An atmosphere that absorbed this exciting city in every pore."

The strategies required to integrate this remarkable view with an informal lifestyle tested the skills of Sausalito-based designer Barry Brukoff. "When I first entered the apartment and turned on the lights, the outside world was wiped out," he recalls. "The pale walls, floors and ceilings, combined with the harsh lighting, turned the glazing into mirrors that shut out the city in a maze of reflections. I knew I had to find the keys to unlock that panorama."

For Brukoff, the keys to achieving an easy elegance while making the most of the scenery lay in the choice of tones for the interiors and in the quality of the illumination in the rooms. The designer chose neutral, nonreflective surfaces,

Nathan Oliveira's *Wing Owl*, 1996, hangs on the living room wall between a pair of piers finished in honed, glare-resistant granite. A 1994 bronze by Jack Zajac is on the fire surround, also finished in granite. The leather-framed chairs are covered in Glant fabric.

TO GENTLE THE RIGID STRUCTURE OF THE APARTMENT, BRUKOFF INTRODUCED SINUOUS SURFACES AND SCULPTURAL FURNISHINGS.

including soft mushroom-gray carpeting and delicate shades of taupe for the walls and ceilings, lit with shielded recessed halogen spotlights on dimmers and low-voltage cove lighting above the glass. The piers and the living room fire surround are sheathed in deep green granite, which has been honed to subdue reflections.

To gentle the rigid structure of the apartment—which sits near the top of a bland 1980s modernist office tower next to the city's landmark Transamerica building—Brukoff introduced sinuous surfaces and sculptural furnishings. The curves of the floating ceiling panels in the entrance hall are echoed in the flow of a console finished in burl olive ash; a niche encloses an antique Burmese carving. Beyond this space, the taupe waxed-plaster fireplace wall curves away to a sensuous bronze by Jack Zajac, inspired by the swirls made by falling water. Finally, the eye rests on the free-form concrete-top dining table and a pivoting cast-glass screen, both designed by Brukoff.

"The shape of the table points directly to the view," Brukoff says. "It's made of concrete because it's used as a conference table for meetings, as a setting for formal dinner parties and as a hard-wearing surface when the owner and his friends enjoy a noisy evening of beer and pizza while watching a football game."

The living room furniture, placed at a forty-five-degree angle to the grid of the room, epitomizes the apartment's sophisticated yet lighthearted sensibility. All of the seats around the Brukoff-designed glass-and-granite low table, from the sofa with movable backrests to the eccentric armchairs, seem to be conducting an animated conversation.

In the media room, adjacent to the dining room, a state-of-the-art television-and-stereo system is skillfully integrated into a burl olive ash wall. The same emphasis on unfussy, custom-designed cabinetwork—intended to keep the focus on the view—continues in the master bedroom. Low night tables and a clear-finished, floor-to-ceiling *anigre*-veneered panel frame the raised waterbed. The red silk-and-cotton bedcovering echoes a vivid color accent repeated throughout the apartment, initially in the entrance hall rug and again in a photograph in the dining room, taken by Brukoff, of a torii gate in a Japanese shrine.

The bedroom perspective offers a through-the-looking-glass vista that is at once intriguing and intimate. At night, glancing back toward the living room through two sets of floor-to-ceiling windows, one sees a subtle interplay of interior and exterior spaces, animated by the bright diagonal slash of Columbus Avenue running away into the distance.

"The location of this place—on the edge of the Financial District, at the junction of Chinatown and North Beach—gives me the sense that I'm centered at San Francisco's pivot," the owner says. "I like to lie in bed at night and imagine I'm drifting through the air, floating in my personal aerie above the city."

"The nighttime view of San Francisco is like a kinetic sculpture," notes Barry Brukoff. "The city's topography played a huge role in the design. Sitting up there in the evening is like seeing San Francisco in CinemaScope." □

Brukoff designed the dining area's pivoting glass sculpture "to screen the view into an adjacent apartment without blocking out the bay." The free-form shape of the table "allows the area to relate better to the view, as well as to the rotated grid of the living room seating."

"The challenge in the master bedroom was to integrate the cabinetwork in such a way as to maximize the view while maintaining a low, horizontal feeling," says Brukoff. The addition of horizontal battens to the *anigre*-veneered headboard helped him achieve this effect.

ART

IMAGES OF THE NILE

STRIKING PRINTS RECORD THE EUROPEAN REDISCOVERY OF EGYPT

By John A. Cuadrado

Approach of the Simoon—Desert of Gizeh, David Roberts, 1846–49. Lithograph; 14" x 20". Under the gaze of the Sphinx, a caravan readies itself for a sandstorm in a three-tint lithograph by one of the masters of Egyptian landscape art. The Map House, London.

ANTHONY BARTHOLOMEW & GRAHAM ASSOCIATES

KEITH DAVEY PRUDENCE CUMING ASSOCIATES

LEFT: *Denderah: Interior of Great Temple*, Owen Jones, 1843. Hand-colored lithograph; 13" x 9½". A rare interior scene, sketched during Jones's trip to Egypt in the 1830s, later appeared in George Belton Moore's *Views on the Nile*. Maggs Bros. and Sims Reed, London.

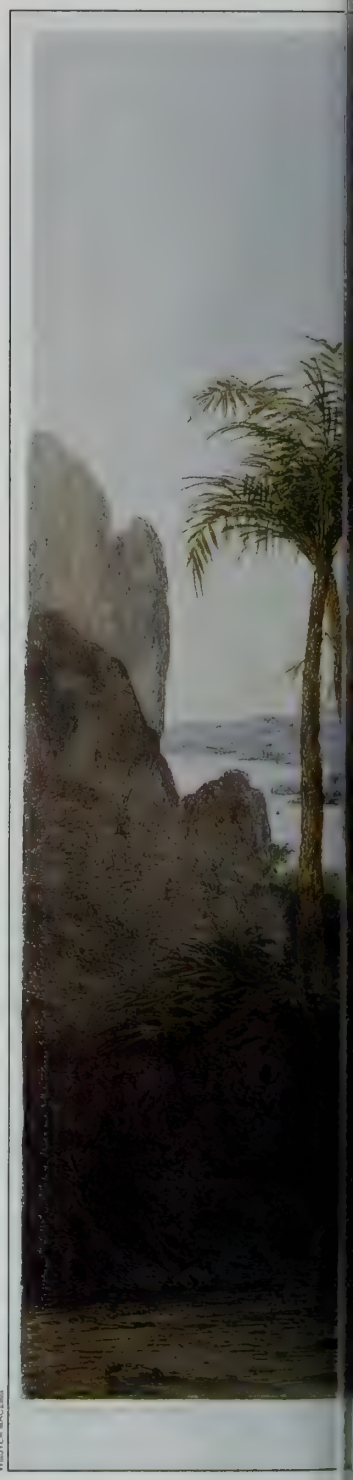
WOJTEK NACZAS

ABOVE: *The Great Temple of Aboosimble, Nubia*, David Roberts, 1846–49. Hand-colored lithograph; 12¼" x 19". The monumentality of a temple is captured in a work from a subscriber's edition of the artist's *Egypt and Nubia*. Archaeologia, Oakland, California.

On July 21, 1798, the Pyramids at Giza loomed on the horizon as twenty-five thousand Frenchmen readied themselves to fight enemy cavalry charges. In moments a battle essential to the success of French plans to colonize Egypt would begin. Cognizant of the extraordinary setting, Napoleon Bonaparte reminded his men that "from the heights of these pyramids forty centuries gaze upon you."

In what early cartographers referred to as the Great Theater of the World—the *Theatrum Orbis Terrarum*—the Nile Valley had long been understood to have particular significance. Napoleon was keenly aware that he was on an ancient stage, on which had been played out the fates of many generals and many empires.

In the event, the French won the battle, but the Egyptian campaign ended in failure. If it is remembered as a moment of glory, it is only thanks to a band of 167 men who accompanied Napoleon's army. This small group of scholars and artists authored the monumental *Description de l'Egypte*, a magnificently illustrated work intended to serve as a complete scientific and cultural record of the country. The *Description* drew the world's attention to the civilization of ancient Egypt and ushered in a fifty-year period when explorers, adventurers, antiquarians and artists made



WIELITEK NACZAS

their way to Egypt as never before. These visitors published memoirs, journals and travel and scientific books for an avid public, chronicling extraordinary discoveries and—at least by today's standards—shameless looting. Many of these volumes were

illustrated with lavish hand-tinted engravings or richly colored lithographs, which were eagerly received in their time and which provide us with a legacy of tremendous aesthetic and documentary importance.

Produced by the cream of French scholarship under the leadership of Baron Dominique-Vivant Denon, the *Description de l'Egypte* was the work of Napoleon's hand-picked Commission of the Arts and Sciences, composed of cartographers, archaeologists, architects, naturalists and artists. Pity the poor soldiers burdened with the safekeeping of these elegantly garbed "savants," who wandered about during the fighting surveying ancient monuments with notebooks and measuring instruments in hand. It is easy to understand

***Exterior View of the Two Temples at Ybsambul*, Giovanni Battista Belzoni, 1822. Hand-colored aquatint; 17½" x 22½". A Nile vista is from a set of prints illustrating the artist's *Narrative*, a classic work of Egyptology. The Philadelphia Print Shop Ltd., Philadelphia.**

WOJTEK NADZAS

LEFT: *Temple of Medinet Abou, Thebes*, H. Pilleau, circa 1845. Hand-colored lithograph; 11" x 14". The British landscape painter created moody, evocative images of ruins, such as one of a temple that appeared in his book, *Sketches in Egypt*. Haley & Steele, Boston.

the exasperation of one officer who, under surprise attack, gave the order, "Donkeys and scholars to the rear."

Whatever their toll on the patience of the French forces, the savants were worth it. The 7,000-page, 900-plate, 3,000-drawing and 23-volume *Description* set the standard for the works that would follow and created an Egyptomania that swept Europe. In the great houses of England and the Continent, obelisks and papyri decorated wallpaper; canopic jars, scarabs and lotus leaves adorned furniture; and portraits of Cleopatra graced china services.

Inevitably, the mania for things Egyptian went beyond the use of mere decorative motifs in the applied arts. A mad scramble for antiquities developed as monarchs, aristocrats and national museums from one end of Europe to the other vied for the real thing. Until the 1850s, when the Egyptian government asserted control over its antiquities, Egypt was an archaeological free-for-all. Treasure hunters of every stripe ap-

COURTESY HENRY SOTHERAN LTD

LEFT: *General View of the Island of Philae*, David Roberts, 1846–49. Hand-colored lithograph; 13" x 19¾". One of the most sacred sites in Egypt, the island of Philae had temples dedicated to the deities Isis, Horus and Hathor. Henry Sotheran Ltd., London.

IN THE GREAT HOUSES OF ENGLAND AND THE CONTINENT, OBELISKS DECORATED WALLPAPER; PORTRAITS OF CLEOPATRA GRACED CHINA SERVICES.

peared on the Nile to feed a traffic in artifacts organized by the consuls of the great European powers.

Egypt's ancient monuments were under attack from all sides. Just as Europeans removed statuary, friezes and sarcophagi from temples or tombs for shipment home, so too did impoverished Egyptian peasants seek ancient gold to sell or wooden mummy cases to use as fuel or recycle into household furnishings. Egyptian apothecaries similarly viewed monuments as sources of raw materials, grinding tomb trappings to make medicines, including one that gave "the energy to conduct carnal commerce as long as wished." A popular artist's pigment known as Mummy was even made from bitumen and from bone ash derived from mummies.

Frequently, not only the contents but the very fabric of monuments was destroyed. Arab sheikhs and European adventurers alike used gunpowder charges to liberate treasure; ancient temples and colonnades were pulverized by local overlords to make lime or saltpeter; and blocks from tombs were used as building materials for the construction of mosques and other edifices.

Many monuments were

continued on page 262

***Fac-Simile des Monumens Coloriés de l'Egypte*, C. L. F. Panckoucke, 1820–29. Hand-colored engraving; 28" x 20¾". The frontispiece of the second edition of *Description de l'Egypte*, chronicling Napoleon's Egyptian campaign. Donald A. Heald, New York.**

WOJTEK NACZAS

FLORIDA FORMALITY

A PALM BEACH VILLA IS LIGHTENED WITH BREEZY FRENCH GRACE

Architecture by Jeffery W. Smith, AIA
Interior Design by Mark Hampton and Alexa Hampton
Text by Mitchell Owens
Photography by Kim Sargent

For years the client had been a Mark Hampton groupie. She collected clippings of his work. She subscribed to every tenet of his books and magazine columns. "I always agreed with everything," she says. And like a true fan, she even made special trips to hear the decorator lecture.

"I used to sit in the front row and hang on his every word," she says, laughing at her outsize adoration. "And I'd be furious if anyone talked over him. I didn't want to miss a thing he said." So when it came to the decoration of her Palm Beach house, she daydreamed of Hampton's involvement but never seriously considered contacting him. "Why not just call him?" her husband asked. Hesitantly, she dialed the number to

ABOVE: "It's Italian Renaissance style with Palm Beach materials—cast stone, clay barrel tiles, stucco and wrought iron," architect Jeffery W. Smith says of a house he designed with Mark Hampton and Alexa Hampton. RIGHT: A George I mirror, from Christie's, is near the living room's French mantel.

SOME OF THE MOST INSPIRED TOUCHES WERE THE RESULT OF ARTISTIC SLEIGHT OF HAND, ALWAYS A SIGNATURE OF MARK HAMPTON'S DECEPTIVELY EGALITARIAN STYLE.

"The idea for the interiors was to respect the Palm Beach spirit, but in a lighter, fresher way," Alexa Hampton (right, in the entrance hall) says of the project she worked on with her father, whose firm she now heads. "This is the seashore. It isn't about velvet."

OPPOSITE: The pair of Italian Neoclassical mirrors, the Louis XV fauteuil, center, and the bust of Aristotle in the billiard room, adjoining the living room, are from Sotheby's. Scalamandré silk floral print. Red banquette fabric, Old World Weavers.

Mark Hampton's New York office, and within weeks a partnership was born.

"I was just amazed that he would work for us," she says. "I mean, he was the greatest. I thought I'd died and gone to heaven."

Her favorite decorator was impressed too. "My father was amazed by her eye for color. She can spot a minor difference in shades from across a room," says Alexa Hampton, who worked closely with her father on the house and who stepped into his aesthetic shoes after his death a year and a half ago. "It's gratifying to have a client who's that observant."

The couple initially wanted an old Palm Beach house, having fallen under the spell of aged masonry and the satisfying thump of solid wood doors closing after five years of carefree condominium living. "But all of the houses we considered were too dark for me," says the wife, who lives with her husband, an executive, and their daughter, an accomplished equestrian. "I need a lot of windows, I need light. And we finally realized that a renovation is never exactly what you want."

Their real estate agent introduced them to Jeffery W. Smith, a local architect whose work is imbued with historicism, but always viewed through the prism of today's lifestyle requirements. He drew up plans for an Italian Renaissance–style villa of mellow stone topped with a hip roof of red-clay tiles, a sweeping paean to elegant one-story living. "I have bad knees," says the wife, "so I felt that a house all on one level would be easier to live with. It seemed so practical." But she was perplexed after viewing Smith's drawings. It was practical, yes, precisely what she and her husband had ordered, each room flowing into the next without a single break in the floor level, but something was missing: a subtleness of character, of, well, romance.

"A two-story house is more romantic-looking," the wife explains. "You can have balconies and staircases, the kind of details that are more difficult to work into a one-level house."

So Smith went back to the drawing board, where his design rose like a perfectly cooked soufflé. An additional story was added, upping the required aura while causing the house to conform more to the area's rich history of villa-style building traditions. The result is a structure that gently recalls the Spanish-Moorish–style work of the celebrated Palm Beach architects of the resort's golden age, Addison Mizner, Marion Sims Wyeth and Maurice Fatio, but without mimicking them. With its thick walls and handsome balustrades, the house is an inspired echo rather than a scholarly replication and, in many ways, an improvement on the successes of architecture past. Smith equipped the house with an elevator, for example, taking the owner's physical limitations into account.

Then there are the windows. Broad and numerous and primarily arched, they punctuate the stone façades and drench the rooms with light that bounces off the sea and then is filtered through a series of majestic cast stone arcades before reaching the interiors, diffused but still strong. Which initially gave Mark Hampton and his designing daughter a moment's pause.

"No matter how you slice it, the light in Palm Beach is brutal," says Alexa Hampton. "It's a cruel, harsh light, so strong that you have to be careful with the colors you use," she adds, cheerfully admitting an early misstep in the project. "A pretty hydrangea blue that looked fantastic in New York looked steel gray in Florida because of the sun, which was very strange and a bit disheartening. And you can't use a lot of bold color contrasts, because the sun intensifies them so much your eyes hurt."

Luckily, the wife is not a fan of saturated tones. "French colors are what she likes, soft colors, faded colors," says Hampton. "I think it's pretty safe to say that the whole scheme for the house—a mild-mannered palette of salmon pinks, oyster whites, pale blues and celadons—started with a big eighteenth-century Aubusson carpet they had bought." The wife's developing passion for French furniture had something to do with the specifications, too. "I wanted this place to be French but comfortable, warm and elegant—not high French, not cold French," she says. The wife, who allows that she is also a decorator, modestly adds, "Though nothing like Mark Hampton. I'd never claim to be anything near that. He was a genius. I do local stuff."

Hampton found his client's collecting instincts were sound if sometimes too enthusiastic. "I'm always falling in love with antiques that have a great silhouette," she admits. "And one day I was talking about fitting in something else that I really loved, and Mark said, very diplomatically, 'Well, you know, you'll be buying things later.'" The wife laughs at the memory of being put gracefully but firmly in her place. "Basically, he was telling me to stop craving things for a while, that I didn't have to get everything right now. It was so funny, and he was right."

The interiors that Alexa and Mark Hampton devised with the owners are laid-back, but without sacrificing elegance. Comfortable modern upholstered pieces mingle with glittering bronze-doré tables and lamps made from Chinese porcelain vases. And though the house, particularly the living room, looks properly French at first glance, the fabrics are lightweight linens and silks, cool and practical, and many of them have an oyster-colored background. "Again, it's because of the light," Hampton says. "Natural grounds are too dark for Palm Beach. Oyster is more like a pearl. It doesn't absorb light—it reflects it, but easily."

When it came to assembling the furnishings, the Hamptons were happy to let the owners take the lead, leafing through auction catalogues and visiting antiques dealers, faxing images back and forth. A pair of George I gilt mirrors, deaccessioned from Henry F. du Pont's collection at Winterthur, hang on either side of the terra-cotta mantel in the living room. And below each is an eighteenth-century French console, from the collection of the late Lord White, the sides ornamented with snake-wrapped staffs, typically a symbol of medicine.

"None of us knew what to think of that," Hampton says with a laugh. "We made all sorts of jokes about it. Were they made for the American Cancer Society? The American Medical Association?" Whatever the aesthetic expla-

"The dining room is glamorous for when they entertain but also cozy for the family," says Alexa Hampton. A padauk wood table from Florian Papp, Neoclassical andirons from R. J. King & Co., Marvin Alexander sconces, a gilt mirror from Sotheby's and an Aubusson-stenciled sisal carpet fill the space.

ABOVE: Hanging in the master bedroom, at left, is *A Woman in Pink*, 1918, by Isaac Henry Caliga. The marble-and-gilt-bronze lamp is from Christie's. The striped taffeta bed hanging and drapery fabric is from Cowtan & Tout. Bergère, Florian Papp. Stark carpet.

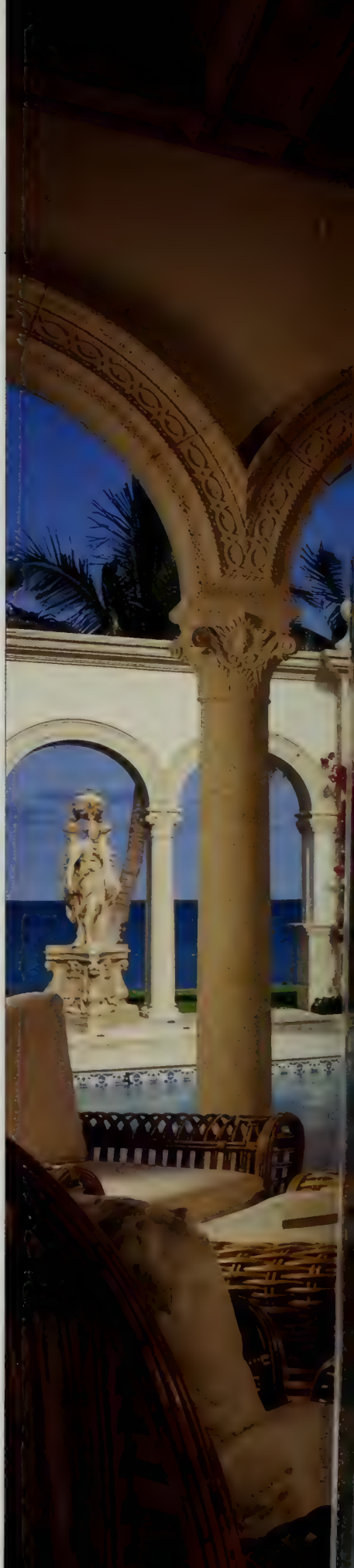
nation, the bombé consoles were painted a dusty blue green, the color copied from an old Portuguese chair in Hampton's office, as were the curvaceous bases of a pair of generously scaled custom-made armchairs.

Some of the house's most inspired touches were the result of artistic sleight of hand, always a signature of Mark Hampton's deceptively egalitarian style. Originally a somber mahogany, the canopy bed in the master suite was smartened up with a gold-accented celadon complexion. A wood chandelier was painted a porcelain-perfect blue and white, "like one my father had loved in Babe Paley's house in the Bahamas," says Alexa Hampton. The sofa in the living room, with its sexy undulating back and oversize wings, was adapted from one that father and daughter spotted in a photograph of the grand salon of Hubert de Givenchy's *hôtel particulier* in Paris. For Palm Beach, it was dressed in a champagne-colored ottoman silk instead of the couturier's heavily braided green velvet. And the carpet in the dining room is painted sisal, exactingly stenciled after a nineteenth-century Aubusson in a private collection.

"The past can inspire, but you have to make it work in context," says Alexa Hampton. "There's no point in copying something wonderful line for line if it doesn't work."

The Hamptons ended up decorating the guest bedrooms without much of the owners' input. "All I asked was that they be romantic," the wife says. The designers happily complied. One of the owners' favorites is a space whose palette of dull tangerine and dirty cream and cache of Italian *lacca contrafatta* furniture recalls the décors that one of Mark Hampton's heroes, Stéphane Boudin of the Paris firm Jansen, created in the south of France for the American heiress Margaret Thompson Biddle. It's formal but frolicsome, with a hint of stage set glamour everywhere.

"The idea was always to play up the Palm Beach aspect," says the wife. "This is a fun town, where you hang out all day in your swimsuit and then dress for dinner. I can't imagine a better lifestyle than that. Or a better house for it." □



RIGHT: "It's a great way to be outside when you don't want to be in the sun," Hampton says of the loggia, one of the family's favorite spaces. Across the pool is a 19th-century sculpture. Smith used French terra-cotta floor tiles. The landscape design is by Mario Nievera.

MANHATTAN JAZZ

RENOWNED MUSICIAN WYNTON MARSALIS AT HOME IN HIS WEST SIDE APARTMENT

Interior Design by John Barman, ASID/Text by Jeffrey Simpson
Photography by Billy Cunningham

There's background, foreground and harmony—it's the same basic information in the visual arts that you have in music," says Wynton Marsalis, jazz's foremost contemporary performer, theorist and administrator for the arts. Marsalis is speaking about his New York apartment, located in a high-rise but designed with elements that reflect his New Orleans roots.

Marsalis became known as a virtuoso trumpet player in the early 1980s, while he was still a student at Juilliard. In 1984 he was the first instrumentalist to win Grammy awards for both a jazz recording and a classical recording. He is noted for his technique and for the emotional intensity of his playing and as a spokesperson for jazz, particularly in his position as artistic director of the Jazz at Lincoln Center program in New York. His composition *Blood on the Fields*, an oratorio for three singers and a fourteen-piece orchestra, won a Pulitzer Prize in 1997.

With all this productivity, Marsalis had little time to think of how he was living. Finally, three years ago, at the age of thirty-five, he decided to settle down. He bought an apartment next to one he already owned, intending to combine them into a comfortable residence. "I wanted to really have a home," says the musician, who has three sons.

For help in expanding his apartment, Marsalis turned to designer John Barman. "Instead of looking at pictures of rooms, Wynton showed me art books and played music," says Barman. "He'd play the piano and say, 'Do you like this song?' He speaks through music."

The first questions to be answered about the apartment were structural ones. "With both places gutted, we were working from raw space," remarks Barman, who collaborated with architect Laurence M. Harman on the new layout. "We created a hallway and reconfigured everything so that there would be a proper flow. The living room was enlarged and oriented toward the windows, with their stunning view over Manhattan."

The composer says there was an element of improvisa-

PETER FREEC

Musician and composer Wynton Marsalis (above) asked John Barman to design his apartment in a Manhattan high-rise overlooking the Hudson River. Recalls Barman, "Wynton told me, 'This is the mood I want for the apartment,' and he started playing the piano."

RIGHT: A portrait of Louis Armstrong is in the entrance hall, along with one of Marsalis's trumpets and photographs of Marsalis with, left, authors Stanley Crouch and Albert Murray and, right, pianist Marcus Roberts. Wallcovering from Brunschwig & Fils.

WYNTON
MARSALIS

LEFT: The Steinway piano, where the musician composed his most recent work, *All Rise*—to be premiered this December by the New York Philharmonic—is in a corner of the living room with a panoramic view of the Manhattan skyline. Osborne & Little cushion fabric.

"Wynton responds to things that remind him of New Orleans, so we used fleurs-de-lis and harlequin patterns and rich color." BELOW: The dining room has a collage by Romare Bearden and a portrait of Louis Armstrong. Schumacher wallcovering; Ralph Lauren tablecloth.

tion in his approach to the design. "When we were putting this apartment together, we thought you might do one thing, you might do another," he notes. "We tried to use different types of color together, like Etruscan rust with royal blue. You have an idea that might not work, but then it does. It's important to work through things and give a form to the cacophony that makes up your life."

"Wynton wanted a lot of color and pattern," Barman adds. Marsalis's choice of colors ranged from earth tones to vivid hues taken from the work of his favorite painters, such as Matisse, Picasso and Romare Bearden.

"Matisse has a broad palette, and there's beauty in the line," notes Marsalis, who drew on the artist's orange hues for the master bedroom wallcovering and pink and yellow for the sofa fabric in the living room. "Beyond that, he has an extremely lyrical concept of art. I like his philosophy that 'the flowers are always there for those who want to see them.'"

Of Bearden, who did collages in the dining room and the master bedroom, Marsalis says, "He's an Afro-American genius of collage. He's deeply soul—of the South, as I am. As with Matisse's lyricism, Bearden is a melodist."

In the master bedroom, two period photographs of trains that Barman found at an auction hang across from the bed. "Train whistles were in music Wynton played for me," explains Barman. "The sounds and images of trains are important to him. They remind him of New Orleans."

Elsewhere in the apart-

ment are other signs of Marsalis's New Orleans background. The floor in the entrance hall is laid with tile in a harlequin pattern that is popular there. The wallcovering, with a design of diamonds and curls, says Marsalis, is reminiscent of "the Parisian grillwork and the florid ironwork that cover so many New Orleans houses." The closet doors are louvered, recalling old New Orleans; and in the master bedroom, the carpet has a pattern of fleurs-de-lis, the royal insignia of France at the time the city was settled.

As well as drawing on his own past, Wynton Marsalis has constant reminders of his musical inspiration in the portraits of jazz heroes that hang on the walls, including those of Louis Armstrong in the entrance hall and the dining room.

For his part, the designer discovered a new interest in working with the musician. "I started going to musical events, and I found particularly interesting a lecture Wynton gave at the Metropolitan Museum of Art on the musical history of New York. He played the piano and talked about jazz clubs. He really connected with people, in both his music and his lecture."

If, as Marsalis says, creativity is a matter of background, foreground and harmony, these two men brought their very different professional backgrounds into the foreground of the work they collaborated on, and the result is a harmony of space and personality. □

OPPOSITE: For the library, "Wynton wanted colors and images from nature," Barman remarks, "beige linen draperies with a tree-branch motif, a leaf pattern on green chairs." Donghia drapery fabric; Stark carpet. ABOVE: Marsalis at the piano. Osborne & Little plaid.

MARSALIS SAYS THERE WAS AN ELEMENT OF IMPROVISATION IN HIS APPROACH TO THE DESIGN.

RIGHT: A collage Romare Bearden made for the cover of Marsalis's 1986 album *J Mood* hangs above the bed in the master bedroom. Headboard and bed frame fabric from J. Robert Scott; blue blanket from Ralph Lauren; chair and ottoman fabric from Schumacher.

HOTELS NOVOTEL LOMBOK

REINTERPRETING TRADITIONS FOR A NEW INDONESIAN RESORT

Architecture by Lek Bunnag/Landscape Design by Bill Bensley/Text by Carol Lutfy/Photography by Erhard Pfeiffer

On the Indonesian island of Lombok, a collaboration between American landscape designer Bill Bensley and Thai architect Lek Bunnag has produced Novotel Lombok. Almost a quarter of the resort's 108 rooms are bungalows, whose thatch roofs playfully reference local styles.

Below: The hotel's open-air lobby and registration area has a roof held up by coconut-tree trunks and made of *alang-alang*, a native grass, capped with *ijuk*, a black-palm fiber. Mosaic paving gives way to the lobby's polished concrete floors, which are used throughout the resort.

Some projects come with inherent compromises. The schedule is breakneck, the site is cramped, the budget is tight, the crew is inexperienced, the climate is uncooperative. Or, as in the case of Novotel Lombok, a new 108-room resort on the Indonesian island of Lombok, all of the above.

"The project had red flags all over it," says the American landscape designer Bill Bensley, who conceived the resort along with Thai architect Lek Bunnag. "But it's the most satisfying thing we've ever done."

Bensley and Bunnag have been working together since 1989, and the resort is the result of their collective vision and the backing of the Novotel hotel group. Located on Kuta Beach on the southern tip of the island, Novotel Lombok is an improbable success story—a case study in how homage combined with artistic license can fuel powerful and original design. The resort is a frenzy of shapes and colors balanced by soothingly meditative interiors and unified by a restricted palette of materials. Planned and constructed in just over two years, it's an improvisational, spirited, imaginative world.

Lombok, which comprises 1,826 square miles, is a neighbor to better-known Bali, but their cultural traditions set them oceans apart. Whereas Bali's population is primarily Hindu, Lombok's is largely Muslim. And while Balinese culture is celebrated for its

Opposite: Long grasses collected in jars echo the materials used overhead in the pavilion-style Empat Ikan, one of two restaurants at the resort. Cement piers faced with reliefs support the roof. Empat Ikan serves afternoon tea daily; in the evening it offers local seafood.

Left: A bedroom in one of Novotel Lombok's private bungalows features a daybed, a wood mat called a *tikar*, a coconut cabinet concealing a television, and a steeply pitched *alang-alang* roof framed by bamboo. Each bungalow has its own garden and terrace.

Above: Elements of a bungalow's bath marry whimsy and utility, as in the carved fish that function as lighting covers and the long, handcrafted coconut-wood trough that hangs from the room's ceiling. Windows and a circular skylight help to brighten the space.

artistic refinement, Lombok's indigenous culture—known as Sasak—produces artworks and artifacts that are intriguingly rustic. Lombok is also famous for its spectacular beauty: miles and miles of unblemished beaches, jungles and terraced rice paddies.

Novotel's mandate was for a family-style hotel that took full advantage of this natural bounty while exploring Lombok's cultural traditions. "We wanted to give it an atmosphere that would call to mind a village," says Fabrice Garrigues, the hotel's general manager. "The concept was for something animated and playful, with a lot of small local details."

Architecturally, Novotel Lombok pays tribute to the high thatched roofs typical of Sasak buildings. It is constructed from mostly local materials—timber from coconut trees, bamboo and palm fiber among them. But it also strives to articulate, in Bunnag's words, "as many definitions of beauty as possible."

Bunnag and his team of architects enhanced local design elements, for example, with details inspired by other regions of Indonesia and by Mexico—along with their own ideas. "My goal was to develop a thatched roof that was different from any I had seen before," Bunnag says.

The variety of resulting forms —from the "upside-down ice cream cones" that cap the Kafe Chili restaurant to the steeply pitched gatehouse roofs ornamented with carved animals—firmly pushes the tone of the project into the realm of fantasy.

Situated in a coconut grove and hugging a crescent of pristine beach, Novotel Lombok is protected by a coral reef. But the site had its downside, too: It is as flat as a

LEFT: A pool is nestled within one of the hotel's many gardens, in which bougainvillea—chosen for its ability to thrive in hot, dry climates—is abundant. BELOW: The resort sits on a crescent-shaped strand of Kuta Beach, located on the southernmost tip of the island.

breadboard—a fact that the architects countered by experimenting with pool elevations and roof heights. Bunnag camouflaged the scale of the three-story block that houses most of the guest rooms through the clever use of a low-hanging thatch roof. Stretching toward the ocean, the twenty-three private bungalows are loosely clustered around courtyard gardens that were intended, says Bens-

continued on page 263

RIGHT: The roof towers of the resort's 24-hour restaurant, Kafe Chili, are based on traditional structures called *lumbungs*, used by members of Lombok's Sasak culture to store rice. The restaurant seats more than 150 people around a central stage, where musicians play nightly.

A CONNECTICUT RESTORATION

CELEBRATING STATE HISTORY AT THE GOVERNOR'S RESIDENCE IN HARTFORD

Interior Design by Gabrielle Davis, ASID, and John La Falce
Text by Richard Conniff/Photography by Feliciano

Soon after he became governor of Connecticut in 1991, Lowell Weicker, Jr., held a reception at the Governor's Residence in Hartford. There was hardly any furniture in the nineteen-room 1909 Georgian Revival mansion, and the closest thing to a museum piece was the 1937 side-by-side refrigerator in the kitchen. Halfway through the evening, a chunk of plaster dropped from the ceiling and landed three feet from the guest of honor. Even in New England, where locals sometimes get carried away with the charm of the decrepit, it was clear something had to be done.

It was Weicker's decision to reinstate the Governor's Residence Conservancy for the preservation and restoration of the house, which had been started by the previous governor, William O'Neill, and his wife, Nikki. The reconstruction has taken years, well into the second term of another governor, John G. Rowland. But the effort begun by Weicker and his wife, Claudia, and continued by the current First Lady, Patty Rowland, has borne pleasing fruit. For the first time since the state acquired the property in 1943, a visit to the Governor's Residence no longer entails any obvious hazard to life, limb or aesthetic sensibility. The house has become a showplace for Connecticut.

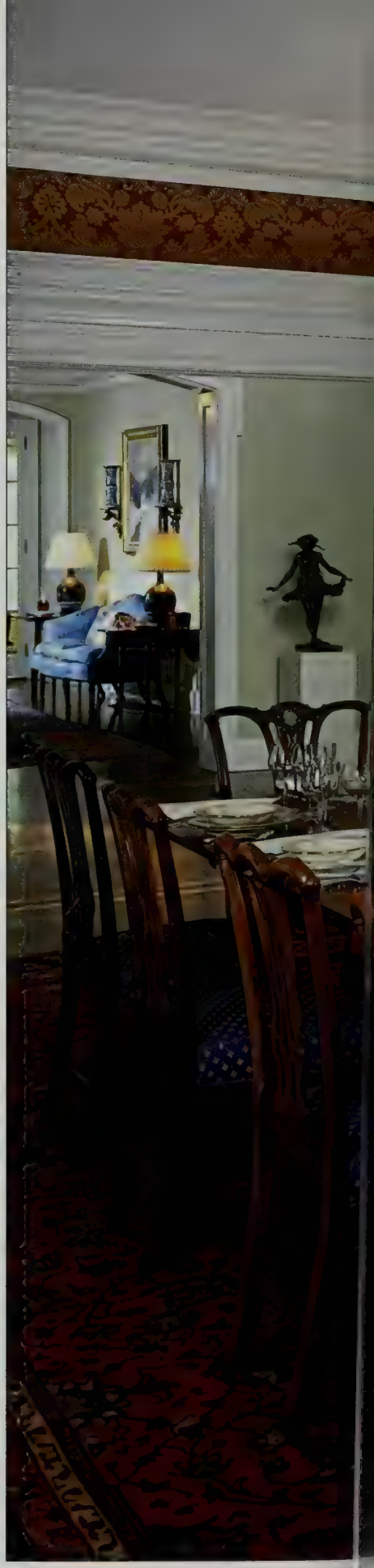
It has also become a home for the Row-

"We've comfortably balanced its private and public spaces," Gabrielle Davis says of the Governor's Residence in Hartford, Connecticut, which she designed with John La Falce. ABOVE: The 1909 house is home to Governor and Mrs. John G. Rowland and their children.

RIGHT: An imposing staircase, Ionic columns and French-blue trompe l'oeil paneling define the entrance hall. Set on a pedestal at right is a 1912 statue of Nathan Hale by Connecticut artist Bela L. Pratt. Jardinieres from Yale R. Burge. Schumacher stair runner.

BELOW: A circa 1780–90 American Chippendale bureau-secretary, attributed to Calvin Willey, stands in the living room. Scalamandré sofa fabric. Wing chair fabric, sofa and pillow trim and drapery fringe, Brunschwig & Fils. Old World Weavers pillow fabrics. Houlès drapery cord.

RIGHT: A. L. Kinney's painting of a wilderness journey, circa 1850–90, overlooks the dining room, which is arranged with Nathan Margolis furniture. Samuel Stohr designed the silver service for the battleship USS *Connecticut*, launched in 1904. Clarence House wallcovering.



lands, who have a blended family of five children. You can see it in the way the details of public and private lives mix curiously together: A painted praying mantis, Connecticut's state insect, peers down from a faux pergola on the breakfast room ceiling—and a video of *There's Something About Mary* waits on the kitchen counter. A bronze Nathan Hale stands in the entrance hall, ready to give his life for his country—and there's a basket of baseball gloves in a nook off to the side.

For the design team led by Gabrielle Davis and John La Falce, making the same spaces serve both public and private needs was the biggest challenge. The house is open night after night for public functions, and yet the designers "wanted it to be practical, peaceful and happy," says Davis. "Some people thought the garden room should be filled with Connecticut antiques. But maybe the family comes home on a Saturday night, and they just want to put their feet up and have pizza. I felt it was important to give

PETER FREED

Governor and Mrs. Rowland (above) live on the upper two levels of the residence; the first floor is set aside mainly for state functions and tours. "Our objective for the first floor was to fill it with wonderful Connecticut art and antiques," says Davis. "We're still finding them."

The breakfast room's contemporary mural on canvas, which was painted by Barbara Lawless in a romantic primitive style, depicts scenes of Connecticut life in 1800. The schooner on the Mystic River was named *Rowland* in honor of the current residents.

Above: A rare Queen Anne breakfast table, one of only three known pieces by Amzi Chapin, is set before the library fireplace. Old World Weavers wing chair and drapery fabrics. Sofa, Baker Furniture. **Right:** A guest bedroom. Osborne & Little wallcovering; floral fabric from Brunschwig & Fils.

them a room where they could relax."

The natural inclination was to fill the rest of the house with artifacts from Connecticut's past. Next to the staircase, predictably, there's a portrait of Mark Twain with his corncob pipe; he lived in Hartford and wrote parts of *The Adventures of Huckleberry Finn* there. But in a hall nearby, Patty Rowland has also hung a lovely still life of mountain laurels, the state flower, by an African American artist, Charles E. Porter. The library contains a Queen Anne table by Amzi Chapin, an early Connecticut River val-

continued on page 263

The south façade is reflected in the new swimming pool. "The family likes to use this area for receptions in good weather in conjunction with the garden room," Davis points out. She adds, "There are many mountain laurels on the grounds, as it is the state flower."

Quality

THE MOST "RECOGNIZED" CARS AND TRUCKS IN AMERICA.

You know them all by name. But in automotive circles, some go by "North American Car of the Year." "Best Buy." "Top Car." "Truck of the Year." And "Best of What's New," to name just a few. In fact, 1998 GM cars and trucks were recognized with more awards than any other automobile company in America.* Recognition that included the 7 out of 10 GM owners who last year returned to buy another GM, creating the highest loyalty in the industry.** Which is why it shouldn't be hard to recognize the quality cars and trucks of '99. Just check out the names on the left.

*Based on an October, 1998 survey by S.H. Brown Automotive Marketing.
**Based on Polk's statistics for household loyalty to a manufacturer for the 1998 model year.

GM General Motors.
people in motion
www.gm.com

CHEVROLET
PONTIAC
Oldsmobile
BUICK
Cadillac
GMC

General Motors Corporation © 1999

continued from page 200

"When I saw the house," Spencer remembers, "I knew that it should have primarily Duncan Phyfe pieces or ones related to his style. Finding the right things was going to be a long-term task. It would take several years before the perfect sofa for the living room would turn up or the best example of a side table might be available."

Another point that the resident made, says Spencer, was that although she wanted to enjoy her furniture as great formal objects, she also wanted to live with it. "Our policy is, we use the furniture," he comments. "She's one of the few collectors to have a top-of-the-line collection and a comfortable, enjoyable house. Everything looks as it should, but you don't feel intimidated by it."

Spencer's favorite adventure involved the acquisition of the spectacular mahogany four-poster in the master bedroom. It was made by Phyfe and is one of only three known to be extant. "I was going through trade papers," he explains, "and I saw a blurb about a four-poster being auctioned in Savannah, Georgia, and it was described as having a crown cornice and paw feet. I called the people up and asked them more about it, and it was clear that they didn't know what it was. I went down to bid on it and recognized it as a sister bed to the one that Phyfe made for his daughter for her wedding. I called the client and told her about it. She said, 'Go for it!' In 1997, two or three years after we bought ours, one of the sister beds was sold for over two hundred thousand dollars. We had paid a small fraction of that for ours, so the sale reinforced everything that we had done over the past ten years."

In 1994 the resident, a self-described "museum junkie," mentioned to Spencer that she wanted to get as serious about acquiring art as she had become about the furniture. "I asked John," she says, "if he knew anyone knowledgeable enough about the Hudson River School to advise me. I'd done enough reading about the history of New York City to feel that the merchants who had come north of Canal Street to live in these houses had the means to put other things on the walls than portraits and mirrors. The Hudson River School, one of the first native movements in landscape painting, started in the 1820s, and I wanted to collect examples by artists who were in it or grew out of it."

Spencer recommended Ronald Pisano, an art historian, consultant and former museum director who is an authority on William Merritt Chase and the artists of Long Island. Because of Pisano's expertise in the late nineteenth century, Spencer warned that he would probably have "no interest" in advising her about earlier American painting, but when the two met, "it was great chemistry," says the resident. "He was very accessible. We decided to assemble a good representation of each major landscape artist involved with the movement. The painting would have to contain some aspect of what the artist was noted for, but not a formulaic one."

"We started modestly," says Pisano, "and the collection just evolved. Every time we thought we had a certain wall filled, we'd see another painting and she would say, 'If you can find a space for it, we'll get it.' But then we became more specific in our focus, and I began to do full searches on more important artists. We'd look at everything on the market, but we'd also travel to museums and private collections to compare pieces. She wasn't decorating for the walls anymore."

> "I love Federal furniture, and not only because it's exactly right for these rooms."

The resident agrees. "When I got a Jasper Cropsey landscape and my first George Inness painting, *A Lazy Afternoon, Pompton, New Jersey*, which must have a hundred thousand greens in it, I became utterly addicted to art. It became my absolute passion. Then I started reading the philosophy and literature of the period, because the artists were part of a much larger cultural expression. From the Hudson River School, just as the artists moved West to interpret the grandeur of the frontier, I moved on with them. Relating to that notion of manifest destiny, I bought Albert Bierstadt's oil sketch *Old Faithful*, which is one of the many pictures he painted at Yellowstone. This house is a platform for all these new interests in American art, history, furniture and literature, and it's a big part of who I am today."

As the owner's knowledge of art expanded, so did her areas of collecting. "I began buying chronologically, but I stopped limiting myself to the period of the house," she says. "I bought later, less tightly painted pictures that I loved, such as Sanford Gifford's sketch of the lighthouse at Montauk and a beach scene by Whistler, where the paint is as fluid as watercolor."

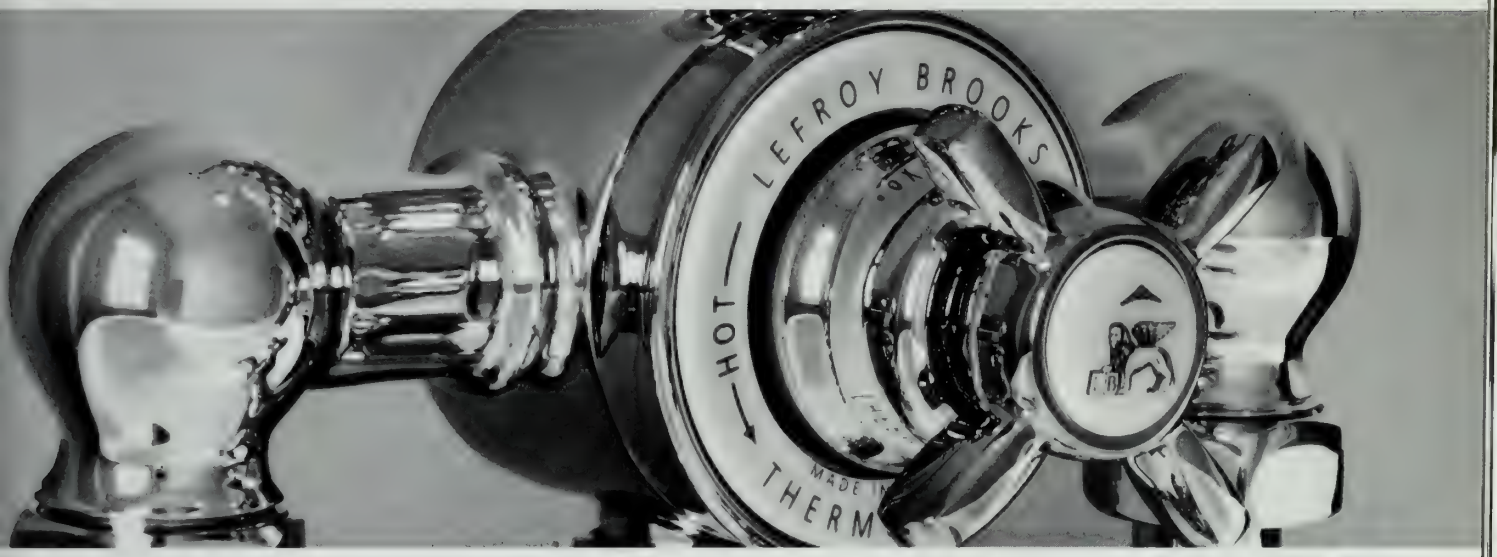
While Pisano and his client were on a quest for a canvas by Thomas Moran, one of the foremost painters of the American West, she became enchanted by American Impressionism. "We went to look at a Moran, but it didn't measure up," she says. "Everyone was disappointed except me, because over in the corner was a beautiful painting of two young women gathering flowers. Ron turned to me to commiserate, but I just said, 'Never mind. I want that.' He answered, 'But it has nothing to do with what you collect,' and I said, 'No, and I don't care.'"

Spring Flowers, painted in 1896 by Edward August Bell, an artist inspired by the filmy aestheticism of Thomas Wilmer Dewing, was a long way from Cropsey, Thomas Sully, Severin Roesen and others in her collection, but she declared, "It's time to move on." So as not to disturb the thematic harmony of the parlor and dining room, they have decided to hang the American Impressionist paintings and works on paper in the master bedroom. "With even more artists to think about, we have all kinds of plans going," the resident says.

She has bought art from galleries and auctions all over the United States. "She's very decisive," Pisano says, "and she doesn't haggle, so her reputation as a collector is very high. That means that people call us when they have good things."

For her part, the owner of this architectural jewel box is still a little amazed by it all. "Somehow the string of independent decisions I made about everything in the house came together. I love to be at home, and I love to share it. For me the virtual office can't come too soon. I could spend a lifetime here." □

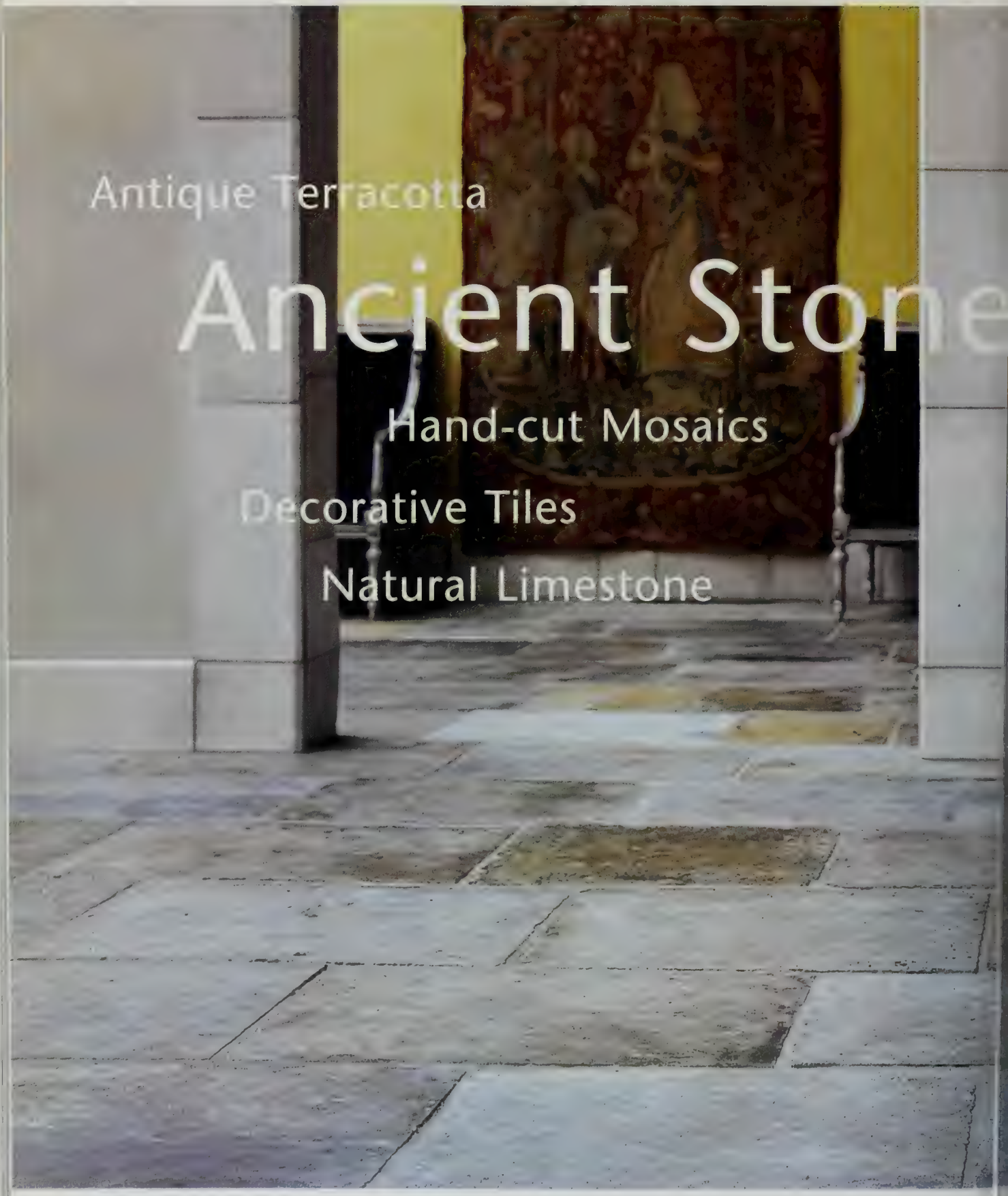
LEFROY BROOKS MADE IN ENGLAND



D8821 THERMOSTATIC BATH SHOWER MIXER

LEFROY BROOKS

TEL (212) 226 2242
FAX (212) 226 3003


Antique Terracotta
Ancient Stone
Hand-cut Mosaics
Decorative Tiles
Natural Limestone

FOR A BROCHURE ($10) PLEASE CALL TOLL FREE ON 1-888-845-3487

SHOWROOMS: **NEW YORK • CHICAGO • SAN FRANCISCO • GREENWICH • PALM BEACH • LONDON**

LOS ANGELES SHOWROOM OPENING SOON

Floor shown above: Antique Grey Barr Limestone www.parisceramics.com

AD/12/99

Una Campbell

Saxony
CARPET COMPANY INC.

979 Third Avenue (D&D Building)
New York, NY 10022
212-755-7100 • Fax: 212-223-8130
www.saxcarpet.com

Fabrics: Osborne & Little
All designs: Copyright 1999

Through architects and designe
Carpet and Border: Famille Ro

America's leading resource for the finest English Antiques.

37 East 12th Street, New York, NY 10003 ◆ 212.673.6644 ◆ Also at Bergdorf Goodman.

WIDE PLANK FLOORING

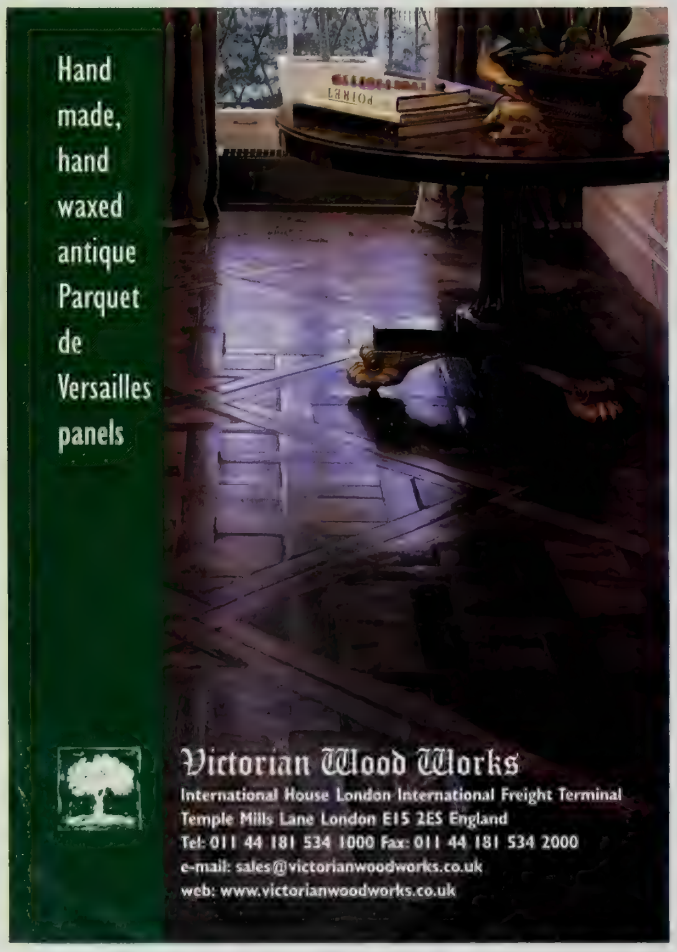
A TRADITION AS OLD AS AMERICA

Carlisle
RESTORATION LUMBER

www.wideplankflooring.com

1-800-595-9663

STODDARD, NH • SINCE 1966



Cindy can give you many reasons why people who are deaf-blind like herself, should be given a chance to work.

But not right now.

She's busy filling a customer's order.

1-800 FLOWERS is proud to employ Cindy Gagnon. She is one of hundreds of skilled deaf-blind people employed at corporations such as the Gap, Hewlett Packard, Avis, and Pizza Hut as assemblers, computer/data entry personnel, and food service workers.

If you have job openings and would consider hiring a person who is deaf-blind, please call the Helen Keller National Center and speak with the vocational coordinator at 1-800-255-0411 ext. 300.

Share Helen Keller's Vision

Helen Keller National Center for Deaf-Blind Youths and Adults*

111 Middle Neck Road, Sands Point, NY 11050

Regional Offices:
Atlanta • Boston • Chicago • Dallas • Denver • Kansas City San Diego • New York • Seattle • Washington, DC

*Operated by Helen Keller Services for the Blind.

Design: Grey Healthcare Group, 114 Fifth Avenue, New York, NY 10011

Wm Ohs "Tuscany" style kitchen in alder wood with "Sandpoint" finish. The Sub-Zero brand freezer and refrigerator in the background are integrated into a French chapeau-top furniture unit. Storage within the kitchen is assisted by the lovely glass-doored hutch at the left. In the foreground, a carved 'grape and leaf' motif adorns the mantle of the large range-vapors collection hood.

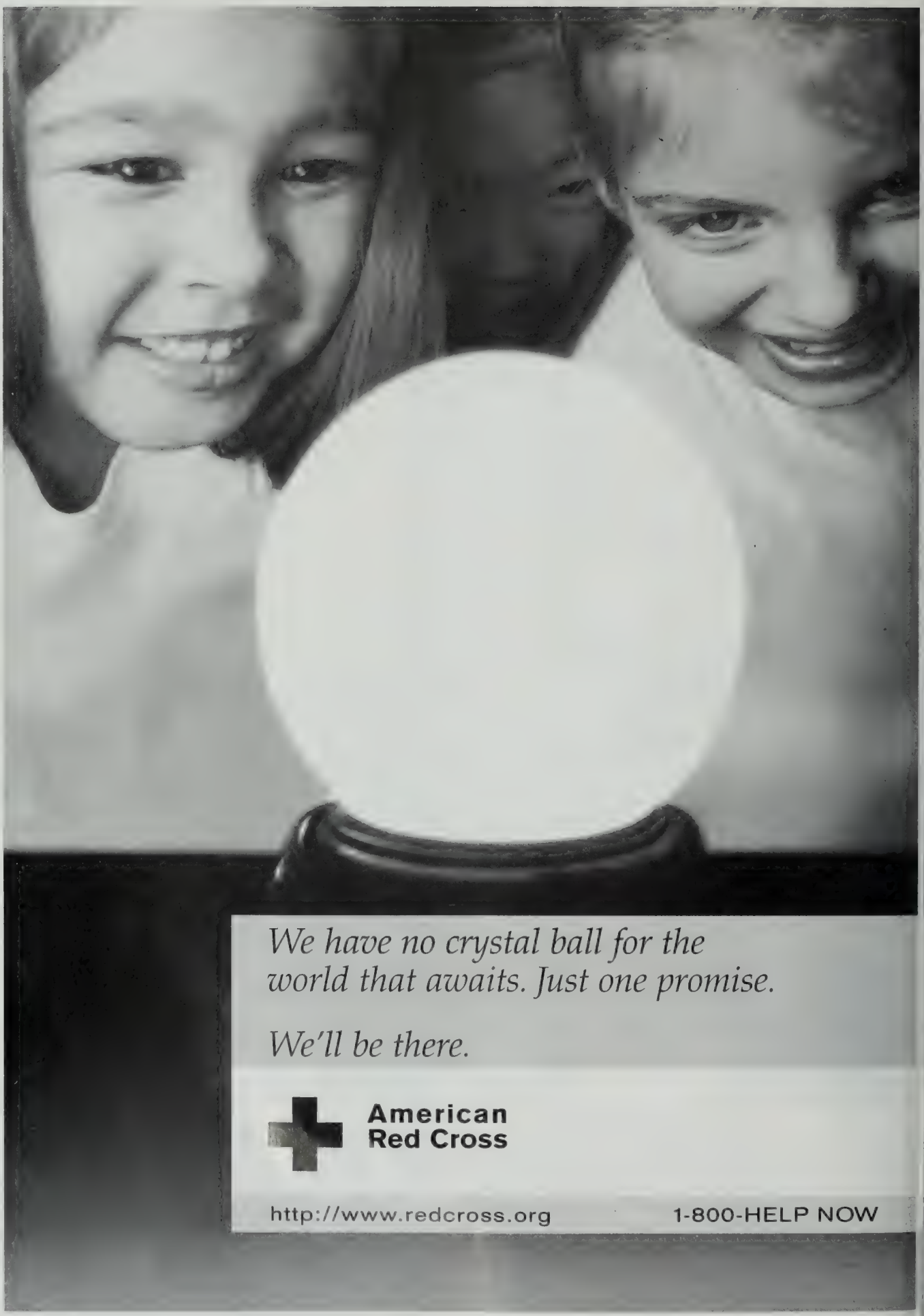
uite simply the most elegant traditional kitchens made in America.

Wm Ohs

THESE SEVERAL SHOWROOMS DISPLAY AND RETAIL WM OHS CABINETRY:

VANCOUVER	Kitchen Space	BC 604.681.5994
LA JOLLA	Dewhurst & Assoc.	CA 619.456.5345
LOS ALTOS	Kitchens of Los Altos	CA 650.948.7420
LOS ANGELES	Euroconcepts	CA 310.652.3472
SAN FRANCISCO	Kitchen Matrix	CA 650.652.9430
SANTA BARBARA	Design Studio	CA 805.563.2003
DENVER	Wm Ohs Showrooms	CO 303.321.3232
VAIL *(Edwards)*	Wm Ohs Showrooms	CO 970.926.1355
GREENWICH	Putnam Kitchens	CT 203.661.2270
ATLANTA	Design Galleria	GA 404.261.0111
CHICAGO *(Highland Park)*	nuHaus	IL 847.831.1330
INDIANAPOLIS	Kitchens by Design	IN 317.815.8880
BOSTON	Dalia Kitchen Design	MA 617.482.2566
BATTLE CREEK	White's Design Studio	MI 616.979.3019
PETOSKEY	Kitchen & Co.	MI 616.348.6906
WEST BLOOMFIELD	Living Spaces	MI 248.682.3600
TRAVERSE CITY	Kitchen & Co	MI 616.933.4044
MINNEAPOLIS	North Star Services	MN 612.375.9533
ST LOUIS	Glen Alspaugh Co.	MO 314.993.6644
MADISON	Kitchen Design Co	NJ 973.377.6444
LAKE TAHOE-RENO	Cabinets Etc. by Design	NV 702.782.7821
LAS VEGAS	Revival	NV 702.251.9663
LONG ISLAND *(Huntington)*	EuroConcepts Ltd.	NY 516.493.0983
NEW YORK CITY	EuroConcepts Ltd	NY 212.688.9300
TULSA	Showcase Kitchens & Baths	OK 918.299.4232
PHILADELPHIA	Joanne Hudson Assoc	PA 215.568.5501
SEATTLE	Kitchen & Bath Works NW	WA 206.443.2271
JACKSON HOLE	Jackson Hole Cabinets	WY 307.733.5390

For inquiries outside these showroom areas call the Wm Ohs factory 303.371.6550


We have no crystal ball for the world that awaits. Just one promise.
We'll be there.
American Red Cross
http://www.redcross.org
1-800-HELP NOW

continued from page 175

So when Nan Swid felt the urge to freshen up the house yet again, she called on the New York City–based design firm of Sills Huniford Associates. Stephen Sills and James Huniford have been working on the Southampton house for about fifteen years. "Decorating for the Swids is an ongoing process," says Huniford. Nan Swid, Sills and Huniford are in constant touch with one another, continually fine-tuning their work.

"I don't know if I'd do this all the time without Stephen and Ford," Nan Swid says. "We have such a wonderful time, and we work together so well. I just know when something feels right or when it doesn't. And when it doesn't, and I can't fix it, they always can."

"The Swids have a passion for creating an environment with a sense of calm and beauty," says Huniford. "In too many jobs, the designers barely know the clients, but here we've established a real relationship—there's a chemistry."

What has also made the relationship so successful is the crucial premise underlying Sills and Huniford's work. Though they deal largely with antique pieces and historical styles, they have a modernist sensibility. Indeed, if their work can be characterized in a single phrase, it would be that they bring a modernist eye to antique objects. They place furniture in such a way as to create the sense that the space itself is as important as the contents, and they take great delight in combining periods and styles.

A case in point is the living room of the Swid house, whose large, square shape makes it a daunting space in which to arrange furniture. There is a fireplace along one wall, an entrance from the main hall in one corner and a set of French doors to the garden along another wall. Sills and Huniford realized that organizing all the furniture around the fireplace would block the entrance to the room and that focusing it around the view would leave an awkward empty wall opposite the garden. Their solution was to design a lively yet subtle composition that manages at once to divide the room into several sections and to pull it together: A pair of chairs upholstered in pale yellow-green velvet flank the fireplace, while by the long wall there is an off-white upholstered sofa and a rusted-steel-and-glass low table, both designed by Sills and Huniford. Around the low table are a pair of Louis Philippe–style chairs covered in an English crewel fabric and a classic wing chair covered in bright yellow leather. "This room is so eclectic it's off-the-wall, but it works because of Nan and her sensibility," Sills says.

The room also works because Sills and Huniford's geometries are always simple and clear, and there is an astute sense of rhythm, color and texture tying together the disparate parts. A Victorian child's hoop, for instance, is mounted over the fireplace as a piece of folk art, and its shape echoes a Richard Serra drawing of a circle across the room. And instead of a single big painting above the sofa, the designers hung more than two dozen small drawings of algae, whose frames reflect the delicacy of the windows' diamond-shaped panes.

In the center of the room, as if to remind themselves of their modernist roots, Nan Swid, Sills and Huniford placed a Mies couch that had been part of the first version of the house. "In all of these iterations, we waste very little," Nan Swid says. "Things go in and out of storage. We have a pair of Hoffmann chairs that came from our city apartment. Everything gets recycled."

There have been a few small structural changes in the house as well. Several years ago the kitchen was expanded, and the Swids added an octagonal breakfast room facing the garden and turned a side sun porch into a year-round family room. But they never renovated the baths or made changes to the façade, which fronts one of Southampton's fabled streets, lined with privet hedges.

Instead, what has always excited Nan Swid has been to explore the connections between the old spaces and new pieces of furniture and art. Together, she, Stephen Sills and James Huniford search antiques shops and the Swids' own storerooms for new pieces or familiar ones they can juxtapose in new ways. The sumptuous, rambling rooms of the Swid house are the setting for an ongoing dialogue between old and new, where furniture and art from a range of periods are assembled with the spareness and precision of the very finest modernist eye. □

ARCHITECTURAL DIGEST

Statements Required by 39 U.S.C. 3685 showing the Ownership, Management and Circulation of ARCHITECTURAL DIGEST, published monthly (12 issues), for October 1, 1999. Publication No. 0505-350. Annual subscription price $39.95.

1. Location of known office of Publication is 6300 Wilshire Boulevard, Los Angeles, CA 90048.

2. Location of the Headquarters or General Business Offices of the Publisher is 4 Times Square, New York, NY 10036.

3. The names and addresses of the publisher, editor, and managing editor are: Publisher, Peter King Hunsinger, Advance Magazine Publishers Inc. published through its division, The Condé Nast Publications Inc., 4 Times Square, New York, NY 10036. Editor, Paige Rense, 6300 Wilshire Boulevard, Suite 1100, Los Angeles, CA 90048. Managing Editor, Margaret R. Dunne, 6300 Wilshire Boulevard, Los Angeles, CA 90048.

4. The owner is: The Condé Nast Publications Inc., 4 Times Square, New York, NY 10036. Stockholder: Through intermediate corporations to Advance Publications, Inc.; The Advance Voting Trust, sole voting stockholder, 950 Fingerboard Road, Staten Island, NY 10305.

5. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities are: None.

6. Extent and nature of circulation.

	Average no. copies each issue during preceding 12 months	Single issue nearest to filing date
A. Total No. Copies Printed	1,032,081	1,020,482
B. Paid and/or Requested Circulation		
1. Paid/Requested Outside-County Mail Subscriptions	691,286	669,359
2. Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution	150,967	165,000
C. Total Paid and/or Requested Circulation	842,253	834,359
D. Free Distribution by Mail	25,023	18,061
E. Free Distribution Outside the Mail	4,934	6,033
F. Total Free Distribution	29,957	24,094
G. Total Distribution	872,210	858,453
H. Copies Not Distributed	159,871	162,029
I. Total	1,032,081	1,020,482
Percent Paid and/or Requested Circulation	96.57%	97.19%

7. I certify that the statements made by me above are correct and complete.
(Signed) Charles H. Townsend, Executive Vice President

PRESERVATION
PLAN ON IT

Planning on restoring a house, saving a landmark, reviving your neighborhood?

Write:
National Trust for Historic Preservation
Department PA
1785 Massachusetts Ave., N.W.
Washington, D.C. 20036

continued from page 229

partly or completely obliterated during these years, and however debatable the actions of European antiquarians from a modern perspective, the visual and narrative records they left serve as documents essential to our understanding of what was lost. In this age before photography, facility with the brush and the pen was essential for the traveler. Indeed, given the nearly insatiable market for publications on Egypt, it was as sure a route to fame and fortune as the discovery of major new archaeological sites.

One of the most colorful figures in this age of unbridled excavation was Giovanni Battista Belzoni, an Italian adventurer who, in his role as agent to British consul general Henry Salt, unearthed many of the masterpieces that form the core of the collections of the British Museum and the Louvre. Belzoni's list of achievements is remarkable. He discovered various tombs in the Valley of the Kings, including the spectacular burial chamber of Seti I; he opened the Great Temple of Ramses II at Abu Simbel in 1817; and he located the entrance to the second pyramid at Giza, which had been thought for centuries to be a solid mass.

A hulking brute who first earned his living as a music hall strongman and acrobat, Belzoni had a genius for the logistics involved in the transport of colossal obelisks and statuary. He was also capable of sensitivity uncharacteristic of his predatory age. His documentation of the tomb of Seti I was meticulous, including eight hundred casts of the reliefs and hand-drawn cross sections of the tomb showing all of the reliefs in situ.

After his return to London in 1819, Belzoni published his *Narrative*, a book describing his adventures that was illustrated with a separate volume of vivid hand-colored lithographs. These views of temples on the Nile and depictions of the goddesses Nekhbet and Hathor caused a sensation comparable to the frenzy occasioned a century later by the opening of the tomb of Tutankhamen by Howard Carter. Such is the enduring nature of Belzoni's *Narrative* that Carter himself called it "one of the most fascinating books in the whole of [the] Egyptian literature."

Like Belzoni, Frenchman Emile Prisse d'Avennes made a lasting contribution to Egyptological scholarship. Prisse cut a flamboyant figure on the Egyptian scene for decades beginning in the 1820s. Basing his operations on a luxurious boat moored at Luxor, Prisse mastered Arabic, converted to Islam and adopted local dress and an Arab name to further his researches. Obsessive in nature and an accomplished draftsman, Prisse produced exquisitely detailed cross sections and views of monuments as well as fastidious copies of reliefs from both royal and private tombs. Many of these reliefs would be destroyed within decades of Prisse's visits. His renderings, which appeared as lithographs in his *Histoire de l'Art Egyptien*, remain our only record of them.

Prisse's dedication to Egyptian civilization was surpassed only by his commitment to the glory of France. When he heard that Prussian Egyptologist Karl Richard Lepsius was en route to remove the Table of Kings from the temple of Amun at Karnak, he swung into action. Prisse recognized that this series of reliefs illustrating the order of succession of sixty-one pharaohs was invaluable to understanding the chronology of ancient Egypt, and he wanted them for France. Working in secret by moonlight with twenty laborers, Prisse was able to remove the reliefs and spirit them onto his boat. Soon afterward, he encountered Lepsius and invited him on board. As Lepsius described his mission, Prisse wished him luck, neglecting to mention that the reliefs Lepsius sought were in the wooden cases on which they sat while sipping their coffee.

> Working in secret by moonlight, Prisse removed the temple's reliefs and spirited them onto his boat.

Lepsius's failure to procure the Table of Kings notwithstanding, his mission was a great success. He and his team of artists and engravers produced the *Denkmäler aus Agypten und Athiopien*, an immense twelve-volume work containing 894 plates that are still of primary importance to the field of Egyptology.

The only treasure Scotsman David Roberts had in mind when he arrived in Egypt in 1838 was artistic. Unlike many of his contemporaries on the scene, Roberts earned his living as a professional artist. Originally an unusually talented painter of theatrical scenery, Roberts had been encouraged by the great landscapist J. M. W. Turner to turn to more serious pursuits. He went to Egypt to produce watercolors and drawings to be made into lithographs. Garbing himself in a turban and a flowing jellaba, Roberts traveled unobtrusively throughout Egypt to produce dozens of views during a six-month stay. These remain some of the most powerful ever created. His renderings of monuments depict color and detail accurately but go further, conveying a sense of atmosphere, mood or drama. Roberts used human figures in his compositions to accentuate the monumental scale of the ruins and chose unconventional angles of view that clearly reflect his background as a stage painter. His work is imbued with a profound admiration for the civilization of ancient Egypt. Indeed, the despoliation Roberts saw everywhere he went left him enraged, and he wrote bitterly of "contemptible relic hunters" and of travelers who marked their passages by carving "their vulgar names on the very forehead[s] of the Egyptian deities."

By 1849, when the third volume of Roberts's *Egypt and Nubia* was issued the age of plunder in Egypt was coming to a close. It had given rise both to tragic losses and to extraordinary discoveries, and it had left a scholarly and artistic legacy in scores of splendidly illustrated volumes. Within a decade the Frenchman Auguste Mariette would found the Egyptian Antiquities Service. Excavations henceforth would be performed systematically, with finds destined for the Museum of Egyptian Antiquities in Cairo. As Egypt gained control over its heritage, so too did the field of Egyptology begin to mature, taking on the professionalism of a true academic and scientific discipline. The romantic and predatory days of the adventurer-cum-artist and amateur archaeologist were over. □

NOVOTEL LOMBOK

continued from page 251

ley, "to bring the site down to a residential scale."

In designing the buildings' exteriors, Bunnag took a childlike pleasure in creating "a fantasy of forms from a minimum of materials." All of the roofs are thatched, but they vary tremendously. Some have finials that resemble long-necked black swans; others have wood ridges with carved ducks strutting across them. "We went tall, square, long, round," Bunnag says, "and fashioned some exciting images out of the materials that have been used on this island for a long time."

This variety is echoed in the colorful courtyard gardens, each of which is dramatically different. There are gates made of snarls of bougainvillea, terracotta trapezoids, even a zigzag form resembling a Keith Haring sculpture. Many of the gardens are deliberately "hot," in terms of both palette and direct sunlight. Some are evocative of Mexico, where Bensley traveled during the design phase. Others are flowering paradises. "Because south Lombok gets so little rain, I had to consider what would work with very little water but still give us a lot of color," Bensley says. Besides the bougainvillea, he chose *Portulaca* and several types of cactus.

In contrast with the riot of color outside, the guest rooms are monochromatic—a shift that is central to the resort's overall design, deepening rather than diluting the strong exterior images. Working with a 320-square-foot area, Bunnag used extremely basic materials and minimal furnishings to create compact but comfortable spaces. The walls—a blend of earth and concrete—possess a natural tint and texture. Black-palm fiber, at the base of the roof joists, adds a layer of complexity to the pale-hued rooms. Most of the furniture is made from coconut, chosen by the architect because of its significant role in Sasak culture.

The guest rooms also play host to many of Bunnag's mischievous touches: Chairs have paws for legs; skylights are based on portholes; and hand-carved wooden fish fly inches from the ceilings. "An architect is a form giver," says Bunnag. "Whoever can create the maximum variety from the minimum—that's the master." □

A CONNECTICUT RESTORATION

continued from page 257

ley furniture maker. The top, which rotates on a birdcage support, was made to be tilted up so the table could be stored away along a wall.

When she shows a visitor around the house, Rowland is almost as proud of the reproductions. Many of them are also by Connecticut craftsmen, particularly the highly regarded twentieth-century Hartford cabinetmaker Nathan Margolis. But at least one piece, a sycamore hunt sideboard, is remarkable mainly as a reminder that careful Connecticut Yankee trading practices persist into our day. A dealer offered it to the Governor's Residence as an English piece from the 1820s, explains Rowland, "but our antiques consultant said, 'Hmm.'" The seller was adamant: "If that's not an antique, I'll donate it to the Governor's Residence." And he did.

A belief in the virtue of a good bargain is a venerable Connecticut tradition. But it had special resonance for Claudia Weicker and Patty Rowland. Their husbands, like past governors, deemed it politically imprudent to spend tax dollars on their own comfort, hence the miraculous persistence of the 1937 refrigerator. It fell to Claudia Weicker to utilize the Governor's Residence Conservancy.

She recalls that their precarious funding led to occasional disasters. At one point the house was furnished with early American pieces on loan from a museum; the objects had been donated by a developer. But the real estate market collapsed before the gift could be finalized, and the furniture had to be removed. It still pains Weicker to think about "an absolutely wonderful Connecticut chest with carved sunflowers" that once belonged to Revolutionary War hero Israel Putnam, which sold for "an incredibly low price" at auction.

On top of such hazards, there was ample precedent indicating that politics and interior design should not mix. When the state first acquired the house in 1943, the legislature divided the decorating duties among the leading towns and cities, with each contributing some local element. The First Lady at the time took one horrified look and refused to move in. This time around, Claudia Weicker haunted antiques stores and auctions and visited the back rooms of museums in search of Old Lyme Impressionists and other characteristic Connecticut art. Patty Rowland replaced some borrowed paintings with Old Lyme Impressionist works from various sources.

They also relied on a committee of conservancy members to oversee the decoration. John La Falce confesses that when he first heard he would be working with another designer, a friend of the Weickers' from Greenwich, he thought, Oh boy. But when he and Gabrielle Davis began to make buying trips together, "I fell in love with her." They needed to have the approval of three committee members for any purchase over five thousand dollars. "But everyone behaved," La Falce says. The two ended up embracing politics, or perhaps patriotism, with a palette based on reds, whites and blues. "It sounds terrible," says Davis, "and it looks beautiful." You would not guess that this is what they had in mind, for instance, when you step into the entrance hall, with its French-blue trompe l'oeil panels. The colors flow subtly from room to room, giving the house a sense of continuity.

Davis and La Falce chose to use trompe l'oeil panels, and faux-burl walnut trim in the library, because they knew that the Connecticut craftsman who executed both rooms, John Canning, was a genius at it. And faux finishes were in fact entirely appropriate: Connecticut got one of its nicknames, the Nutmeg State, because certain Yankee peddlers had a habit of selling wood nutmegs to unsuspecting buyers. Outsiders no doubt regarded this as an unethical trade practice. But in Connecticut, people still pride themselves on ingeniously making the faux as good as the real thing. And this is what the designers of the Governor's Residence have achieved.

The state's first families no longer tremble at the thought of living there. When they must finally move on, they tend now to leave a piece of themselves behind. On a wall in the breakfast room, for example, there's a folk art mural of scenes from around the state—an apple orchard, a white steepled church, a covered bridge. If you look closely, you will notice that a heart containing the initials "L. W. and C. W.," for Lowell and Claudia Weicker, has somehow appeared on the trunk of a tree, and the schooner sailing on what appears to be the Mystic River now proudly bears the name *Rowland*. □

TO *the* TRADE

ANDREW TWORT

ANDREW TWORT

FASHIONING DRAPERIES

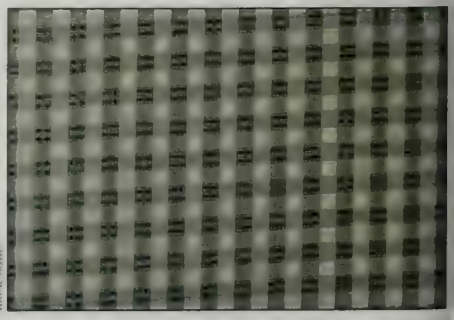
The draperies in all of Nina Campbell's projects, from London to Beirut to Hong Kong, are made by **Leonard Carter** (left, in a chair he draped). "He's a one-off," **Felicity Wigan** says about Carter, who fashioned the draperies and canopies (far left) in her residence Pusey House (*AD*, Sept. 1999). Carter, who started as an upholsterer 40 years ago, is "from the old school." He works like a couturier, constructing a form and doing a mock-up of the draperies in calico. An expert in the English country house look, he also takes on private clients (including the duchess of York and Oprah Winfrey). Leonard Carter & Partners, 37 Shuttleworth Rd., Battersea, London SW11; 44-171-228-6676.

SEATTLE SHOWROOM DEBUT

Rose Tarlow–Melrose House, Michael Taylor, Todd Hase, George Smith Textiles and five other designer lines have descended on Seattle—each ensconced in a separate gallery in the new **Scherping West** showroom in Belltown, the SoHo of the Pacific Northwest. "A lot of people walk in, and if they need a decorator, we'll help them find one," says co-owner Jennifer West, who has worked in two Seattle showrooms and is responsible for the furniture division. (Fabrics are handled by Brenda Scherping, who was with Pranich and Holly Hunt in the Midwest before moving to Washington.) Although their manufacturers offer a range of styles, Scherping and West have chosen to display furniture in quiet finishes and fabrics in subtle palettes. "People in the Northwest seem to like understated and quiet interiors so that the furnishings don't compete with the extraordinary views," says West. Scherping West, 2101 Ninth Ave., Seattle, WA 98121; 206/405-4500.

COURTESY MICHAEL TAYLOR DESIGNS

WAYNE ROWE



WAYNE ROWE

Rose Tarlow–Melrose House fabrics *Bamboo*, above, and *Petite Check*

A Michael Taylor chair, left, at the new Scherping West showroom

continued on page 266

Priorities Change.

In the trade. Photo: Paul Robesson

HOKANSON

Designer and manufacturer of custom made rugs and carpets.

1.800.243.7771

Atlanta · Boston · Chicago · Dallas · Houston · Los Angeles
Moscow · New York · Toronto

Visit our website at www.hokansoncarpet.com

IN THE SHOWROOMS

COURTESY GREY WATKINS

Havana, left, from Grey Watkins and Fonthill's *Dara*, below

COURTESY FONTHILL

● Grey Watkins and Fonthill
The combined New York showrooms of Grey Watkins and Fonthill (212/755-6700) have recently begun to represent diverse lines of furniture and antiques, including J. F. Chen from Los Angeles and Rupert Cavendish Antiques from London, but their own fabrics are still a unique attraction. *Havana* is a cotton-and-silk weave from Grey Watkins showing large palm fronds in a changeable gold on a plum-colored background. *Luberon*, a tufted double-weave cotton print, has pastoral scenes surrounded by wreaths of roses in shades of green on a white ground. The royal Indian procession in Fonthill's *Dara* is printed on cotton with a background color of saffron, chocolate or white.

WAYNE ROWE

● Kneedler-Fauchère
The 1920s-inspired La Collection Parisienne from Glant, the textile firm in Seattle that is represented by Kneedler-Fauchère in Los Angeles (310/855-1313) and Hines in New York (212/754-5880), includes *Jazz*, a geometric design with alternating raised pile and flat weave, and *Chevron Fleuri* (left). Both fabrics are woven on an antique tapestry loom.

COURTESY EDELMAN

● Edelman
The Shagreen Collection from Edelman's leather line (212/751-3339) simulates the sharkskin that was popular in the Art Déco and Moderne periods. Edelman's shagreen (left)—intended for upholstery and wallcoverings—has the nubbly surface of its prototype. It comes in tan, beige, green and a black that's appropriately called *Caviar*.

● Pranich
"I love luxury items from the '40s and '50s," says Entourage L.A. designer Charles T. Mahew. So naturally, his new collection of lamps (below), at Pranich in New York (212/980-6173) and in Chicago (312/755-1820) and at the Bradbury Collection in Los Angeles (310/657-3940), consists of gold bases in various shapes.

COURTESY ENTOURAGE L.A.

● Bradford Stewart Furniture
Based in northern California, Bradford Stewart Furniture (510/835-1365) has been popular over the years with designers such as **Sally Sirkin Lewis** and **Luis Ortega**. Some of the new pieces update traditional styles of metal furniture that can be used both indoors and outside. The Wide Arc chair has an Art Déco feel, with its quarter-circle arms and vertically slatted back. Available in satin black or mineral bronze, which has a greenish tone, the chair comes with a matching ottoman. The All Metal dining chair, in a mineral-green finish, is reminiscent of the chairs one rents in Paris parks; it has pencil-thin arched arms and a horizontally slatted back. □

Bradford Stewart's Wide Arc chair and ottoman in metal

When your mind settles briefly between passion and zen,
CALIFORNIA
BRUT CLASSIC
CHANDON
Drink it in, Drink it in, Drink it in.
METHO ITIONNELLE
SPARKLING WINE

A listing of the designers, architects, galleries and hotels featured in this issue

Pages 60–74:
Studio Pinto
Viale Majno 5
20121 Milan, Italy
39-02-76-00-80-34

Pages 76–94:
Newport Collaborative Architects
14 Pelham Street
Newport, Rhode Island 02840
401/846-9583

Pages 126–136:
The Aaron Gallery
34 Bruton Street
London W1X 7DD, England
44-171-499-9434

Antiquarium Fine Ancient Arts Gallery, Ltd.
948 Madison Avenue
New York, New York 10021
212/734-9776

Ariadne Galleries, Inc.
970 Madison Avenue
New York, New York 10021
212/772-3388

Christie's Antiquities Department
20 Rockefeller Plaza
New York, New York 10020
212/636-2245

David Bernstein Pre-Columbian Art
737 Park Avenue
New York, New York 10021
212/794-0389

Spink
5 King Street
London SW1Y 6QS, England
44-171-930-7888

Pages 138–148:
Günther Domenig
Sackstrasse 29
8010 Graz, Austria
43-316-82-77-53

Pages 170–177:
Sills Huniford Associates
30 East Sixty-seventh Street
New York, New York 10021
212/988-1636

Pages 178–183:
Gerard Orts Antiquaire
164 rue du Faubourg St.-Honore
75008 Paris, France
33-1-42-89-44-48

Pages 192–201:
Ellen Sosnow Interiors
850 Park Avenue
New York, New York 10021
212/744-0214

Pages 202–209:
Estudio Bustillo
Avenue Cordoba 744–40G
1054 Buenos Aires, Argentina
54-1-14-322-5867

Pages 210–215:
Ronald F. Bradshaw & Company
3262 Westheimer Road
Houston, Texas 77098
713/520-5686

Pages 216–223:
Brukoff Design Assoc. Inc.
480 Gate Five Road
Sausalito, California 94965
415/332-6350

Pages 224–229:
Archaeologia
707 Carlston Avenue
Oakland, California 94610
510/832-1405

Donald A. Heald Rare Books, Prints & Maps
124 East Seventy-fourth Street
New York, New York 10021
212/744-3505

Haley & Steele
91 Newbury Street
Boston, Massachusetts 02116
617/536-6339

Henry Sotheran Limited
80 Pimlico Road
London SW1W 8PL, England
44-171-730-8756

Maggs Bros. Ltd.
50 Berkeley Square
London W1X 6EL, England
44-171-493-7160

The Map House
54 Beauchamp Place
London SW3 1NY, England
44-171-589-4325

The Philadelphia Print Shop, Ltd.
8441 Germantown Avenue
Philadelphia, Pennsylvania 19118
215/242-4750

Sims Reed
43A Duke Street
London SW1Y 6DD, England
44-171-493-5660

Pages 230–237:
Mark Hampton Inc.
654 Madison Avenue
New York, New York 10021
212/753-4110

Smith Architectural Group Inc.
206 Phipps Plaza
Palm Beach, Florida 33480
561/832-0202

Mario Nievera Design Incorporated
184 Sunset Avenue
Palm Beach, Florida 33480
561/659-2820

Pages 238–243:
John Barman Design
225 East Fifty-seventh Street
New York, New York 10022
212/838-9443

Harman Jablin Architects
228 East Forty-fifth Street
New York, New York 10017
212/949-6161

Pages 244–251:
Novotel Lombok
Mandalika Resort, Pantai Putri Nyale
Pujut, Lombok Tengah
Nusa Tenggara Barat, Indonesia
62-370-653-333

Bunnag Architects
167/1 Ekamai Soi 5
63 Sukhumvit Road
Bangkok 10110, Thailand
66-2-711-4330

Bensley Design Studios
167/1 Ekamai Soi 5
63 Sukhumvit Road
Bangkok 10110, Thailand
66-2-711-4330

Pages 252–258:
Gabrielle Davis Interiors
311 South Bristol Avenue
Los Angeles, California 90049
310/451-1462

John La Falce
L•C•R
981B Farmington Avenue
West Hartford, Connecticut 06107
860/231-7712 □

Architectural Digest (ISSN 0003-8520) is a registered trademark of Advance Magazine Publishers Inc., published through its division, The Condé Nast Publications Inc. Copyright © 1999 by The Condé Nast Publications Inc. All rights reserved. *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, CA 90048, is published monthly by The Condé Nast Publications Inc., 4 Times Square, New York, NY 10036. Periodicals postage paid at Los Angeles, California, and additional mailing offices. Authorized as International Publications Mail by the Post Office Department, Ottawa, and for payment of postage in cash. Sale Agreement Number 0239844. Canadian Goods and Services Tax Registration Number R124168683. Basic subscription rate is 12 issues for $39.95. Occasionally, we make our subscriber list available to carefully screened companies that offer products and services we believe would interest our readers. If you do not want to receive these offers and/or information, please advise us at P.O. Box 59061, Boulder, CO 8032

POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80328-9061.
Printed in the United States of America.

It's quite an investment, but its value can increase overnight.

For anyone who can't afford to get stuck at home, there's nothing more valuable than a Range Rover.

Its permanent four-wheel drive doesn't blink in the face of a blizzard. Its four-channel all-terrain ABS helps you stop even when the snow hasn't. And its four-wheel electronic traction control lets you get to your dinner party without becoming the Donner party.

In fact, the Range Rover is so sophisticated that it's taken up reading.

The road, that is. Winding. Wet. Or washed out. It instantaneously compensates for practically any ride condition.

And its interior, with sumptuous leather seating and elegant walnut trim, is one place where we British, fortunately, haven't shown any restraint.

So call 1-800-FINE 4WD or visit us at www.Best4x4.LandRover.com.

Needless to say, the Range Rover is one purchase decision you'll want to sleep on.

After all, that's when the benefits of owning one really start to accumulate.

LAND ROVER

RANGE ROVER

EBEL

THE ARCHITECTS OF TIME

Water resistant to 100 m. 5 year international limited warranty

Lee Michaels

FINE JEWELRY • DISTINCTIVE GIFTS

Your Sentiments Exactly.

Toll Free 1-800-543-4367

Louisiana: **New Orleans** Lakeside Shopping Center 504-832-0000 **Baton Rouge** Mall of Louisiana 225-766-6000
The Mall at Cortana 225-926-4644 **Shreveport** Mall St. Vincent 318-222-2929 **Lafayette** Acadiana Mall 318-981-8071
Alabama: **Mobile** Springdale Mall 334-473-3000 *Mississippi:* **Jackson** Northpark Mall 601-957-6100

3631#